The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 26, 1920

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LOUISE GROODY

THE NATIONAL THEATRICAL WEEKLY

EQUITY VOTERS—ATTENTION!

"ONE FOR ALL AND ALL FOR ONE—THAT IS EQUITY"

The regular ticket of the Actors' Equity Association, indorsed by the Association's official nominating committee, is as follows:

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Vice-President—ETHEL BARRYMORE
Recording and Corresponding Secretary—GRANT STEWART
Treasurer—RICHARD PURDY

MEMBERS OF THE COUNCIL TO SERVE THREE YEARS: EDMUND BREESE, WILL DEMING, ECHLIN GAYER, OTTO KRUGER, GRANT MITCHELL, MARJORIE RAMBEAU, WILLIAM COURTENAY, ELSIE FERGUSON, DeWITT C. JENNINGS, RALPH MORGAN, BRUCE McRAE, ERNEST TRUEX.

Among those who have come out strongly and unreservedly for the regular ticket are:

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Frank Mills
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Dodson Mitchell
Georgie Drew Mendum
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Pearl Sind
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Mabel Taliaferro
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Eleanor Pendleton
Albert Sackett
J. Harry Irvine
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Pierce Benton
Pearl Elliott
Chas. A. Bickford
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The following names have been published as supporters of the Wilton Lackaye ticket. This publication was unauthorized and misleading. The following are, on the contrary, strong supporters of the regular ticket, headed by John Emerson for president, and Ethel Barrymore for vice-president:

Elsie Ferguson, Marjorie Rambeau, Lionel Barrymore, Ed. Wynn, Frank Keenan, Donald Brian, Vincent Serrano, Clifton Crawford, Wallace Eddinger, Orme Caldara, Barney Bernard, Charles Cherry, Francine Larrimore, Charles Winninger, Hal Crane, Myrtle Tannehill, Herbert Rawlinson, Robert T. Haines, Purnell B. Pratt, Sam Hardy, Hansford Wilson, Edward H. Robins, Earl Benham Charles King, David Burton, John Willard, Edmund Lowe, Louis Hendricks, Ray Raymond, William B. Mack, James Durkin, Bigelow Cooper, Arthur Rankin, Eduarde Durand and, of course, Ethel Barrymore, as she is on the regular ticket.

The Books of the Association are now and always have been open to the inspection of any Member. These Books show that the Funds of the Association have been expended during the past year in the most careful and economical manner.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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Founded by FRANK QUEEN, 1853 | NEW YORK, MAY 26, 1920 | VOLUME LXVIII—No. 16 Price, Fifteen Cents, $5.00 a Year

COMPANIES TOURING ONTARIO MUST PAY $25 TAX HEREAFTER

New Law Becoming Operative on June 1st, Will Also Place $1 Fee Upon Vaudeville Acts. Managers Against Raising of Admission

TORONTO, May 23.—After June 1, there will be a marked increase in taxation on theaters and other places of amusement in the Province of Ontario, according to an announcement made here this week. This boost, which is additional to the regular Dominion amusement levy, will also affect all American productions.

The new scale will become operative by passage of an order in Council, and amending legislation to the present act is not necessary. Theaters in municipalities of 10,000 or more population will be called upon to tax each seat 35 cents annually, as compared with the former rate of 25 cents per seat, for license fee. In municipalities between 5,000 and 10,000, theaters will pay 25 cents per seat, an increase of 20 cents, instead of the old flat rate of $75. Where municipalities have a population numbering between 1,500 and 3,000, the tax will be 15 per seat in lieu of a fee previously fixed by the provincial treasurer, to meet individual cases.

All traveling theatrical companies, either American or Canadian, under the new act, will be called upon to pay a license fee of $25 whether the company operates one or fifty-two weeks in Ontario. On vaudeville a similar fee of $1 is imposed.

Instead of the previous flat rate of $1, public dance halls, base ball parks and skating rinks, in municipalities of 10,000 or over, will pay a license fee of $10 a year and, in municipalities of less than 10,000, the fee will be $3.

Film exchanges will pay a license fee of $400, instead of the previous tax of $200 and will pay $4 a reel for censorship of their pictures, an increase of $2. Motion picture operators will be required to pay $15 for their examination, an increase of $7 and $5 for renewal of license, an increase of $2. License fees for traveling motion picture shows are increased from $200 to $300.

Among other things, it has been announced that all exemptions previously granted to patriotic and charitable entertainment are done away with from June 1.

Lawrence Salmon, manager of the Royal Alexandrea Theater, when seen, expressed doubt as to an increase in theater prices. He stated that, for the most part, provincial managers are agreed on keeping admission rates where they are. Motion picture theater managers have also announced that there will be no price boost.

GOING INTO CHICAGO

The Century "Midnight Whirl" show, Morris Gest's erstwhile midnight roof offering at the Century Theatre, which was taken part and parcel from the roof by John Henry Mears and transferred to the road, has been booked into Chicago for a Summer run. It is scheduled to open in the Windy City June 7, at the La Salle Theatre, two days after it closes its four weeks' engagement in Philadelphia, where it has now entered upon its third week at the Shubert Theatre.

The show's gross business on the first two weeks in Philadelphia amounted to $30,740. On the opening week in the Quaker City, it took in $14,900 and last week's business amounted to $15,840. The total gross the show has played to since it opened in Boston more than eight weeks ago amounts to $108,000, or an average of $13,500 a week for the entire period of its road existence.

Incidentally, Bessie McCoy Davis, who went out with the show as the featured player at a salary of $1,000 a week has not been appearing in it since it opened in Philadelphia. Her absence from the cast is attributed to a strained ligament in her leg which she is said to have suffered on the opening night in Philadelphia.

"TICK-TACK-TOE" CLOSING

BUFFALO, N. Y., May 22.—Sophie Tucker and her "Tick-tack-Toe" show, which finished an engagement here to-night, will close in Detroit June 5, according to an announcement issued by Miss Tucker.

The reason given is because no theatre to house it can be obtained in Chicago. As a result, Miss Tucker has signed a contract to appear with her jazz band at the Moulin Rouge cafe, Atlantic City, where she will open June 7 and remain until September 15.

FAYE AND HALLIGAN BATTLE

Frankie Faye and Bill Halligan, well known vaudeville and musical comedy comedians, staged a battle royal early Sunday morning that all Broadway is talking about.

Faye, who is appearing in the "Midnight Whirl," now playing in Philadelphia, came over to New York to spend Sunday. While here he met Halligan and, in the course of a kidding contest, one of the men lost his temper and suggested that they settle the matter with fists.

The battle commenced immediately and the few witnesses declare that while it lasted it was some exhibition. Faye was badly battered up, so much so that a physician was called in to fix up his features in order that he might be able to appear in Philadelphia on Sunday.

Faye has quite some reputation as a boxer and is said to have had friendly contests with many of the professionals.

BELASCO OPENING NEW PLAY

BALTIMORE, Md., May 24.—David Belasco will present, for the first time on any stage, a new play, at the Academy of Music, here, on Wednesday night, May 26, entitled "Call the Doctor." It is a comedy by Jean Archibald and will have the following cast:

Philip Merivale, William Morris, John Amory, Fania Marinoff, Barbara Milton, Janet Beecher, Charlotte Walker, Jane Houston, Mrs. Tom Wise, and Rea Martin.

PHIL MINDIL SICK

Phil Mindil, dramatic editor of the *Tribune*, and known to thousands as a press agent, is seriously ill, it was learned last week. As a result, he has been confined to his home for the last four weeks, due to liver trouble.

Mrs. Mindil stated early this week that her husband's condition is improving and that he will probably be able to get about by the time warm weather sets in. During his absence from the *Tribune* office, Mindil has been conducting the paper's dramatic department from his home.

Harriette Underhill, also a member of the *Tribune's* dramatic department, has been away from the paper for the last three months.

SHEESLEY TO SETTLE

John Sheesley, against whom claims for back salary aggregating nearly $2,000 were recently made by members of his "Let's Go" company, has agreed to make good the claim, according to Equity.

Sheesley produced the "Let's Go" show, and is said to have dropped upward of $26,000 in the venture. The show stranded in Portland, Ore., several weeks ago and, since that time, Sheesley has heard nothing of the props, scenery and other belongings of the company.

Among those who have filed claims against him are Elizabeth Fox, Harry Clark, Hallie Randolph, W. T. Chatterton, William H. Malone, Dell Lyons, Dell Evans, H. D. Ormonde, Gertrude Hutchinson, G. R. McWilliams, Anna McBelle, Mary Ryan, Oliska Ryan, Rosa Ryan, Mary Sterling, Nellie Bowman, Katheryn Thayer, Vere Campbell and Gertrude Hope.

CIRCUS LIONS ATTACHED FOR $7

CLEVELAND, May 20.—A cage of Nubian lions, used by the Hagenbeck-Wallace Circus, was attached by the Municipal Court here for one afternoon this week, on a writ issued to William Jackson, who said he was an employee of the circus, and that the owners owed him $7.

The attachment was removed when Circus Manager McCafferty appeared in Court on the same day and said that Jackson was no employee of the circus and had no salary due him.

WILL KING CLOSING

SAN FRANCISCO, May 24.—Will King, who has just completed fifty-two weeks of continuous playing at Loew's Casino, will close on June 20. He has presented a new revue every week throughout the past year establishing a record for that variety of attraction here.

The G. M. Anderson "Frivolities" show will follow for a four week engagement at the Casino, with MacArthur's English Opera filling in the remaining time until King opens there again next Fall.

WOODS AFTER FILM PLAY

It became known early this week that A. H. Woods has entered into negotiation with H. H. Van Loan, author of "The Virgin of Stamboul," for the legitimate production rights to the photoplay. It is said that he thinks of working it over into a spectacular drama, similar to the "Garden of Allah."

LATE NEXT WEEK

Owing to the fact that next Monday is Decoration Day, the Clipper will not appear until Thursday.

SAYS SAVOY WAS ROUGH

CHICAGO, Ill., May 23.—Charges of fraud to deceive the court and the obtaining of a signature under threats of physical violence in a room at the Hotel Sherman are contained in papers filed before Superior Judge McDonald, attacking the methods pursued by Everett L. McKenzie, known on the stage as Bert Savoy, in obtaining a divorce from his wife, Anna.

Savoy is with Raymond Hitchcock in "Hitchy Koo" and is said to have personal property worth at least $50,000 and that his annual income is $30,000. His wife charges that he declared money would get him his divorce. She knew of the filing of his divorce bill, she says, but alleges that the summons served on her March 3, advised her she need not appear until the first Monday in April. The hearing was held March 3 and the decree was signed March 10, the grounds being alleged desertion.

Mrs. McKenzie says that she first heard of the decree April 6, when she went to the office of her attorney, Lester L. Bower, for the purpose of filing her appearance. Then she instituted proceedings to have the divorce set aside, which was allowed by Judge McDonald, in addition to permission for her to file a bill for separate maintenance.

Mrs. McKenzie then alleges that, on the day her husband filed his bill for divorce, March 2, he telegraphed to her to meet him at the Hotel Sherman, stating that he desired to effect a reconciliation. She met him there, she says, but, in his room, he siezed her roughly, informed her that he was going to get a divorce, admitting, however, that he had no grounds, but that he had hired private detectives and was "going to get away with it."

Furthermore, she alleges, he declared that he would cause her to lose her business and that, as a result of the affair, her reputation would be ruined and her aged mother would be disgraced. All this, she says, he did in order to compel her to sign a certain paper. Attorney Bower states that this paper was a stipulation for an immediate hearing and consent to a decree in favor of Savoy.

Finally, according to the affidavit filed in court, she signed the paper. She charges that Savoy made false statements to the court both as to his residence and as to the length of time he had been separated from her. She says his legal residence was in New York and that she has occupied the same room with him at the Hotel Sherman since the time of her alleged desertion.

LEAVES MT. VERNON HOUSE

Manager Lamp, of Proctor's Theatre, Mt. Vernon, has resigned after two years' service at this theatre and will be associated with the National Playhouse Association and a new theatre at New Rochelle. Lamp was for many years a booker for the U. B. O., before accepting the management of the Mt. Vernon house.

Harry A. McCormick, the former treasurer, has been appointed to fill the post left vacant by the resignation of Lamp.

"PASSING SHOW" TAKES GARRICK

CHICAGO, Ill., May 23.—It has been definitely announced that "The Passing Show of 1919" will come itno the Garrick theater, replacing "Forever After." The date set is June 7. There was considerable discussion over this matter as it was predicted that "Forever After" would remain there the entire Summer.

THEATRICAL POLICE DIVISION TO BECOME PERMANENT

Bill Signed Last Week by Governor Smith Establishes Whole Reserve as Definite Aid to City Department—Have Done Good Service

The Police Reserve, including the theatrical branch, is to continue by virtue of a bill recently introduced in the Legislature at Albany by Senator Lockwood of Brooklyn, and signed last week by Governor Smith.

The Police Reserve was formed in 1917 for the duration of the war, and many prominent theatrical managers, agents and actors were included in its ranks. They were divided into various companies and, during the war, gave valuable assistance, among other services doing duty at the election polls and fire service at various theatres.

As this was a war-time measure, the signing of the Peace Treaty by the United States would mean an automatic cessation of the Police Reserve, and to prevent this contingency and insure a continuation of the reserve, Police Commissioner Rodman Wanamaker had Senator Lockwood introduce the bill, making the organization a permanent one.

Henry C. Jacobs, of Jacobs and Jermon, has been appointed as lieutenant colonel to take the place of Henry W. Savage, who resigned. The other officers originally appointed and still holding titles are: E. F. Albee, Colonel; George Cohan, Marcus Loew, William Fox and Lee Shubert, Majors; Sam Harris, Sol Bloom, Wm. B. Sleeper, Clarke Brown, Jedd Shaw and Arthur Barney, Captains.

All members of the Police Reserve serve without pay.

FRIARS ELECTION JUNE 4

Candidates on the regular ticket to be voted upon at the annual meeting of the Friars Club on June 4 have been announced by the nominating committee.

John J. Gleason heads the list for Abbot; Channing Pollock, for Dean; J. Frank Stephens, secretary; and Joseph Klaw, treasurer. All are to hold office for the period of one year.

Nominees for governors, with a term of office covering a period of two years, are Walter Scott, George S. Dougherty, William Morris, Harry Barth and Fred Block.

As yet the names of no independent nominees are in the field. However, the Friars constitution sets forth that any fifty members in good standing may post the name of an independent nominee seven days prior to the date of election. Only resident members in good standing are privileged to vote.

ACTOR ACCIDENTALLY SHOT

BOSTON, May 23.—A pistol loaded with blank cartridges in the hands of Marie Carroll, star in "The Charm School" at the Plymouth Theatre, was discharged accidentally close to the face of Neil Martin, playing one of the twins in "The Charm School," while both players were participating in a one-act playlet in aid of the Actors' Benefit Fund at the Colonial Theatre last Friday.

Martin, stunned by the report and shock as the wadding of the cartridge stung him, clapped his hands to his eyes and fell. Miss Carroll grew faint and was assisted off stage by other players.

The wad struck Martin on the cheek, narrowly missing the eye, and the wound caused concern about his eye-sight until a physician examined him and declared the injury slight.

"WHIZ-BANG" IS NOVEL

LOS ANGELES, May 24.—"Whiz-Bang," a new musical reveue, opened at the Burbank last week and presented a novelty in the way of an opening, which showed the stage bare and had members of the audience being invited by the comedian, Ed. Armstrong, upon the stage to help set the scenery.

After the scenes are set by the stagehand "plants," and the actors have completed their make-up in view of the audience, the revue proceeds.

EVA TANGUAY "CONVERTED"

ALBANY, May 23.—Announcement was made here today by the Gideon Society, now in convention, that Eva Tanguay has joined their ranks and is now studying to be a missionary. It was further stated that Miss Tanguay had become converted after reading a Bible placed in one of the rooms of a California hotel by the society.

The Gideons are composed of traveling men whose aim is to place a Bible in every hotel room in America.

"FLORODORA" TO STAY OPEN

"Florodora" will hold forth at the Century Theatre throughout the summer. Last week workmen were engaged in putting the house's cooling system in order.

"Florodora" has played to a total gross amounting to $185,000, an average of $26,500 a week, since it opened at the Century April 5, more than seven weeks ago. This means that, already, it has played to more money than any other show that has ever been revived.

Other producing managers have taken cognizance of this fact, with the result that, next season, in all probability there will be a number of revivals, not the least of which will be one of "The Merry Widow," which Henry W. Savage is known to be contemplating.

The Century roof show, which the Shuberts are producing and which is now in rehearsal, is scheduled to open about May 15.

FORM NEW BOSTON OPERA CO.

BOSTON, May 22.—Plans are under consideration for the formation of a new Boston Opera Company. The leading spirits in the group are Agide Jacchia, conductor of the "pop" symphony concerts and director of the Boston Conservatory of Music; Isidore Braggiotti, Florentine singing teacher; Judge Leveroni, Robert Jordan, whose father was the "angel" of the old Boston Opera Company; Arthur Hubbard, veteran vocal teacher, and Hugo Sherwin, formerly Hugo Goerlitz, the one-time manager of Paderewski, Kubelik and other stars.

ELSIE JANIS EARNED $100,000

PITTSBURGH, May 22.—Elsie Janis and her "gang" closed a season of twenty-five weeks this evening, in this city. The profits of the entire season are said to be $115,000, of which Miss Janis receives 50 per cent. Considering that, in addition to that, she receives a salary of $2,500 per week, her earnings for the season would be well over $100,000.

Next Saturday, Miss Janis will sail on the Adriatic, to appear in a revue in Paris. She may be absent for a year.

CIRCUS PERFORMER HURT

ALBANY, N. Y., May 24.—Mrs. Clarice Sweeney, a circus performer, was injured here Saturday while doing an aerial act with the Sells-Floto Circus. She fell from the upper trapeze to the ground, a distance of thirty feet and landed on her feet, sustaining a broken ankle and internal injuries. There was no net to break her fall to the ground.

ELKHART PAPERS CONSOLIDATE

ELKHART, Ind., May 22.—*The Elkhart Review* has suspended publication and has consolidated with *The Elkhart Truth*. The *Review* has been coming out since 1859 and was recently acquired in a receiver's sale by C. D. Greenleaf and A. P. Beardsley, owners of the *Truth*.

MARCUS HAS GOOD SHOW

PATERSON, N. J., May 22.—The Abe Marcus Show of 1920 "Oh Baby" had its initial performance at the Lyceum, here, last Wednesday night and played to capacity business. Marcus has extended himself in putting on this show, as he has seen to it that the production is artistically staged and every little detail is carried out to make it a show of class and distinction. The costumes are bright, dainty and a harmonious blending of colors and the scenery is in excellent taste. A flirty chorus, numbering thirty young girls, appeared in smartly arranged numbers, several of which had to be repeated a number of times due to their novelty.

Mike Sacks is the principal comedian and a very funny fellow. He is a Hebrew comedian, but portrays the character somewhat differently than is usually done. He has a quiet manner of working, but has a true sense of humor and scored a big hit. His make-up and way of dressing is very good.

Bob Alexander, a light comedian and "straight" man, made a fine impression. He is a clean-cut chap with a most impressive way of working and speaking lines. He is fast and knows how to "feed" the comedians for laughs. He is one of the classiest dressers of any "straight" men we have seen and makes many changes.

Charlie Abbate is doing the second comedy, a sort of a "boob" character. He does it exceptionally well and different than others we have seen in this role, for he has an individuality all his own.

Billy Dale, a singing and dancing juvenile, is another asset to the show. He is a neat appearing young fellow who won favor with his dancing and songs. His wardrobe looks well.

A bright, dainty lass is Bee Winsome, an attractive brunette who displayed costumes dazzling in color and design. She had several numbers that she rendered nicely.

Ruth Elmore attracted attention by her youth and beauty. She is a pretty blonde type, with flirty eyes and pretty form. She had songs that suited her voice and registered a success with them. Her dresses are of unusual beauty. She also reads lines nicely.

Charlotte Allen breezed right into favor and captured her audience with her numbers. This little prima donna has a voice that is pleasing, powerful and rich in volume. She, too, offered gowns that were pleasing to the eye.

Loletta, a graceful dancer, held the house in her Egyptian dance. Her every movement was grace and the costume she wore was striking. She offered several other dances successfully during the performance.

Others in the cast had small parts, but did nicely. Specialties were offered by Baily and Mack, soft shoe dancers; Lawrence and Quick, two girls in a musical act and Oliver and Maria Vespo, offering an accordion specialty.

Specialties that went over big were also given by Sacks and Alexander; Charlotte Allen, Rush Elmore and Billy Dale.

The "Oh Baby" show, in a few days, will have the rough edges polished off, which is all it needs to place it among the top notchers of road attractions.

The show ran until twelve o'clock and not a person left the house until the curtain went down at the finale. There are some twenty-odd scenes, which is too much show. These will, no doubt, be trimmed down an hour or so, in a few days. From a musical, dancing, costume, comedy and production standpoint, this show will stand out. It is an expensive show and will have to do big business.

The program states that Charlie Abbate is responsible for the music and lyrics. Ray Midgley arranged the dance numbers and Charles A. Sellon directed the production.

REPORT GALLO OPERA TO SPLIT

OAKLAND, Cal., May 20.—It is reported that the Gallo English Opera Company will split up on the close of its five-week engagement at Ye Liberty Theatre here. It is said that several principals with the company will join a new organization formed by J. A. MacArthur.

PLANNING NEW "VILLAGE FOLLIES"

The new "Greenwich Village Follies" show is scheduled to go into rehearsal the first week in July, and is expected to open about the middle of August at the Greenwich Village Theatre.

John Murray Anderson will stage the new production and, in addition, will write the lyrics to A. Baldwin Sloane's score. The author of the book has not yet been chosen, but it is quitely likely that Tommy Gray, with whom negotiations are now pending, will be commissioned to furnish it.

Incidentally, this year's show will not be produced by the Bohemians, Inc., the corporation which produced last year's, the original, "Greenwich Village Follies." Instead, a corporation known as the Greenwich Village Nights, Inc., has been organized by several of the principal stockholders in the Bohemians corporation, with a capitalization of $100,000, and will finance the production of the next show.

The reason for the organization of the second corporation is because several of the stockholders in the Bohemians' corporation, despite the fact that they are receiving large dividends from last year's show, have refused to contribute a proportionate amount toward the current production, preferring to let things go on as they are and get as much money out of the old show as possible. And the reason this state of affairs exists at present, it was learned, is because the stockholders of the Bohemians corporation never voted to allow a fixed sum to be retained from the weekly profits to be applied toward the production of the second show, contemplated from the very beginning.

As a result, an arrangement will have to be entered into with the Bohemian corporation for the use of the title "Greenwich Village Follies," without which the second production may stand very little chance of proving a paying proposition. For it is quite freely admitted that the name "Greenwich Village," preceding Follies, is a valuable trade name when used as the title of a musical show, just as the name Ziegfeld has come to mean a distinctive sort of "Follies" entertainment.

The tentative arrangement reported is that the Greenwich Village Nights Corporation will give 40 per cent. of its stock to the Bohemians Corporation for the use of the title, in which event those stockholders of the latter corporation who retain their stock will, if the second show makes money, be receiving dividends from the newest corporation even though they failed to invest a nickel. In other words, the first corporation will share to the extent of at least 40 per cent. of the profits realized by the second corporation from the "Greenwich Village Follies," 1920 edition.

The present stockholders of the Bohemians corporation who, it is reported, will invest more money in the second corporation are Al. Jones, Morris Green, Mrs. Meata Hawkesworth and Arthur Pearson. Additional capital will also be forthcoming from several individuals chiefly interested in the banking business.

BARRIE PLAY FOR MAUDE ADAMS

It is reported that Maude Adams will return to the stage next season in the new Barrie play, "Marie Rose," at present scoring such a success in London.

Miss Adams has been ill for some time, and has been living in the seclusion of her country home in the Adirondacks. But, with her recovery now assured, it is expected that next Christmas will see her again at The Empire, where she last appeared in "A Kiss for Cinderella," also a Barrie play.

FRANCES STARR CLOSES

Frances Starr closed her second season as the star of "Tiger Tiger" last Saturday night at Teller's Shubert Theatre, Brooklyn. Her season lasted thirty-five weeks, including the principal cities of the East, and a return trip over the subway circuit.

GRACE LA RUE SHOW CLOSING

CHICAGO, May 24.—"Dear Me," with Hale Hamilton and Grace La Rue, will close at the Cort Theatre, here, next Saturday, May 29. It will be followed in by "Mamma's Affair."

START BOOKING BROADWAY HOUSES FOR NEXT SEASON

Shows Being Pencilled in for Openings As Early As First Week in August—A. H. Woods First Out After the Money

The booking of Broadway houses for the Fall season is already under way, and, while there will undoubtedly be changes made between now and August, names of shows are already being pencilled in opposite theatres in both the K. and E. and Shubert booking offices. It is possible that some of the shows holding forth at present will run over next season, but what may fairly be called the beginning of the season, when a flood of new plays will be opened, will get under way early in August.

Judging from the present angle, A. H. Woods is to be the first producer out after the money. He has seven new plays already booked into Broadway houses. These are "Ladies' Night," a farce by Charlton Andrews and Avery Hopwood, scheduled for presentation at the Eltinge Theatre, with Hazel Dawn the featured player; "Arabian Nighties," by Crane Wilbur, slated for the Republic Theatre; "Tilly of Bloomsbury," by Ian Hay, Booth Theatre, and "The Lady of the Lamp," by Earl Carroll, tried out on the road this season under the title "The Way to Heaven," which Woods is producing jointly with Carroll. This play is intended for the Astor Theatre, which will be available to Woods the second week in August if "East Is West" vacates by that time.

At the Bijou Theatre, Woods has arranged to put in "The Great Illusion," by Avery Hopwood, from the French of Sascha Guitry. This play has already been tried out on the road, but was withdrawn because Georges Flateau was too ill to appear in the leading role. "To-Morrow's Price," Sam Shipman and Percival Wilde's latest play, with Taylor Holmes as the featured player, is scheduled to open at the Hudson Theatre, where "Clarence" is now running, if Woods can obtain the house from Mrs. Henry B. Harris. It was at the Hudson that Woods opened his "Friendly Enemies" show two years ago.

"The Jury of Fate," by the late C. M. S. McLellan, will open here early in August if Woods can house it in Maxine Elliott's Theatre. There seems to be a likelihood that he will get the house for an early August opening, despite the fact that Wagenhals and Kemper, who intend to resume their producing activities, have a play called "The Bat," written by Avery Hopwood and Mary Roberts Rinehart, for which they are reported to have acquired Maxine Elliott's Theatre.

Leo Ditrichstein is to produce a play in which he will not appear, called "The Americans in Our Midst," from the French of Eugene Brieux. This play will in all probability open here early in August at the Comedy Theatre.

"The Charm School," Robert Milton's dramatization of a story by Alice Duer Miller, with special music composed by Jerome Kern, and now playing in Boston, will probably open here at the Thirty-ninth Street Theatre. It all depends on whether or not "The Checkerboard," Frederic and Fannie Hatton's play, which Comstock and Gest are preparing to produce with Jose Ruben as the featured player, will be ready to go into the house by the time the run of "Scandal" ends.

Sam H. Harris is understood to have an arrangement with A. H. Woods regarding the housing here of the former's successful comedy by Aaron Hoffman, "Welcome Stranger," now running in Chicago. It is scheduled to come into the Cohan and Harris Theatre early in August if "Honey Girl," now running at that house, vacates by that time. But, in the event that its business warrants keeping "Honey Girl" at the Cohan and Harris, the arrangement with Woods is that he is to give "Welcome Stranger" preference over any of his shows at the Hudson Theatre and, later in the season, Woods is to be given the privilege of placing one of his new productions in the Cohan and Harris.

Comstock and Gest plan to house a new musical comedy at the Princess early in August, and, in addition, have arranged to put their "Cave Girl" show, by George Middleton and Guy Bolton, into the Longacre Theatre, really reserved for a new production of Larry Weber's if the latter has one ready early in August. His plan is to open "The Beautiful Virgin" there, written by H. S. Durant and re-written by George Broadhurst.

"Mecca," the spectacular musical show which Morris Gest is producing in association with the Shuberts, is scheduled to open at the Century early in September, following the run of "Florodora" at that house. After "Mecca" has played eight weeks, Al Jolson is scheduled to come into the house with his new musical show.

"Anna Ascends," a new play by Henry Chapman Ford, intended as a starring vehicle for Alice Brady, is scheduled to open here at the Playhouse. William A. Brady also has another production which he intends to present early next season called "Opportunity," an allegorical play by Owen Davis.

One of the two new theatres now being built by the Selwyns on West Forty-second and West Forty-third streets, is expected to be ready for occupancy early in August. This is the one on Forty-second street called the Times Square, which will be opened with a play called "Waiting for Me," by H. Brougham Tall, with Florence Reed starring in it. The other house will probably open with Arthur Hammerstein's musical vehicle intended for Frank Tinney, or "The Voice from the Minaret," Robert Hichens' play, may come into the new house, in which event the new Tinney show will open at the Selwyn Theatre, where it was originally intended by the Selwyns, that Clare Kummer's newest comedy, "Rollo's Wild Oat," should open early in August.

"Mary," the Otto Harbach-Louis Hirsch musical show, which George M. Cohan produced and which is now playing on the road, is scheduled to open here at the George M. Cohan Theatre. The LeMaire production, "Broadway Brevities," in which Ed. Davidow is to have a proprietary interest, is scheduled to open at the Lyric Theatre following the run of "What's in a Name?"

"Honeydew," the Efrem Zimbalist musical show which Joe Weber produced, is slated to open here at the Central Theatre.

One of the following three plays will probably open at the Gaiety Theatre following the run of "Lightnin'" at that house. John Golden's "Dear Me," with Hale Hamilton and Grace LaRue in the cast, now in Chicago, another production called "Romeo and Jane," written by Edward Childs Carpenter, or else it may be Winchell Smith's newest comedy, "The Wheel," which John Golden is also producing.

"Call the Doctor," a new Belasco play, written by Jean Archibald, may come into the Belasco Theatre early in August.

From the following Oliver Morosco productions also will be chosen for tenancy early in August of the Morosco and Little theatres: "Marry the Poor Girl," by Owen Davis; "The Little Clown," by Avery Hopwood; "The Humming Bird," by Maude Fulton; "Mom," by Rachel Barton Butler; "Seven Miles to Arden," "Whistler," "Conquering Kate" and "The Clam Diggers."

Other shows intended for early openings here next season are: "Bab," "Golden Days," and George Arliss in Booth Tarkington's "Poldekin," all George Tyler productions; "Borderland," by Porter Emerson Browne, which William Harris will produce; the Shuberts' "Gaieties of

(*Continued on page* 31)

HARTZ LEAVES CLEVELAND HOUSE

CLEVELAND, O., May 24.—The Euclid Avenue Opera House closed its life last Saturday night under the management of August F. Hartz, once the foremost magician of his day. He has been associated with the theatrical industry in this country for the past seventy years and has managed the Euclid Avenue house for the past thirty-six. Among those he helped to get ahead in the business are Marc Klaw, A. L. Erlanger, Charles Frohman, Daniel Frohman, Richard Mansfield and others.

With the closing of the house, the staff of the theatre, some of which has been with it since Hartz took it over, also passes out. Among the men are Charles Esting, house electrician for twenty-five years; Charles White, property man for twenty odd years; Al Newman, carpenter, with seventeen years to his credit; George Gradner, house manager, and George Snow, advertising man. Then there is Al and Fred M. Coan, treasurer and chief usher, and Tillie, the maid, who have been filling their positions at the theatre for the past thirty-six years.

George Arliss, in "Poldekin," closed the Hartz regime and "Uncle Tom's Cabin" opened it in 1884. "The Governor," as Hartz was affectionately known to all, is to rest for the Summer at Atlantic City, after recovering from an attack of bronchial trouble and will return in the Winter in a new enterprise. The opera house is to remain closed a week, then Robert H. McLaughlin will open his annual Summer stock season there. What disposition will be made of the house after that is not known.

"HIGH AND DRY" TO BE REVAMPED

CLEVELAND, O., May 24.—"High and Dry," the musical comedy produced by William Moore Patch, has closed, to be worked over before going into Chicago.

In the cast of the show are, Franklyn Ardell, Juanita Fletcher, Letty Yorke, Harry Clarke, Frances Ross, Ernest Wood, Florence Earle, Guy Robinson, James Darling, Burr McIntosh Dorothy Harrigan and a chorus of twenty.

The book and lyrics of the show are by Augustin McHugh, Douglas Leavitt, Edward Poulton, the music by Manuel Klein, and the staging by William J. O'Neil and Julian Alfred.

NEW SEA-SHORE MAGAZINE

ATLANTIC CITY, May 22.—A new magazine will make its appearance here on June 5, to be known as the *Atlantic City Mirror*, which will devote its columns to the amusement and high life of this city. The publication will be issued by the Amusement Publishing Company.

Among the contributors to it will be: Charles Scheuer, James M. Healey, Arthur G. Walker, Will Casseboom, Jr., William P. Houpt. Chandler Stewart, Redmond Radcliff, C. Certain, Davenport Jefferson, Maurice Spear, Roy Shinn, Alice Renard, Joseph H. Shinn, Marion Mason and Charles Barnes.

"MAID TO LOVE" OPENING

BALTIMORE, May 22.—"Maid To Love," the new production of Gleason and Black, of New York, will be presented at the Academy of Music, starting Monday 31. It is a three act musical comedy by Percy Wenrich and Raymond W. Peck.

In the cast are Ray Raymond, Tom Lewis, Dolly Connelly, Denman Maley, Josephine Stevens, Marie Hollywell, Robert Thorne, Edward Loefler, Frank Honda and Roy Lewis.

KLAW GOING TO EUROPE

Marc Klaw sails for Europe next week to obtain English, French and other continental plays, including Scandinavian and Norwegian offerings He will also visit Vienna to hear the Kalman operetta, which he owns and plans to bring over here. The Marc Klaw, Inc., offices moved to 1451 Broadway this week.

ZIMMERMAN'S SON MARRIES

PHILADELPHIA, May 23.—Frank G. Zimmerman, son of J. Fred Zimmerman, the theatrical manager, was married this week to Mrs. W. A. P. Davis, who is the daughter of Mr. and Mrs. Chas. McNeely.

MRS. MOROSCO SUES RIVAL

Three separate actions, in two different courts, were filed last week by Mrs. Annie T. Morosco, wife of Oliver Morosco, who is named as defendant in one of them. The other two are directed against Selma Paley who, Mrs. Morosco claims, has been living in an apartment at 44 West Seventy-seventh street, the rent of which is being paid by Morosco.

One of the suits was filed by Nathan Burkan, Mrs. Morosco's attorney, in the United States District Court, and is directed against Mrs. Paley, from whom Mrs. Morosco is seeking to recover $100,000 damages for alleged alienation of Morosco's affections.

In her complaint, Mrs. Morosco alleges that she lived happily with her husband from the day they were married in Los Angeles, December 15, 1897, until September 1, 1918. She then alleges in her complaint, on information and belief, that Selma Paley, "wilfully, wickedly and mischievously gained the affections of said Oliver Morosco and induced said Oliver Morosco to leave the plaintiff and go with the defendant to the City of New York and other places in the United States."

Mrs. Morosco alleges that, after Miss Paley had "enticed" her husband to leave her, both lived and occupied an apartment at 44 West Seventy-seventh street.

The other two new suits have been filed by Mrs. Morosco in the Supreme Court. In one of them, Miss Paley is again made defendant, while the other one is directed against Morosco. The suit against Miss Paley is for an accounting and, in her complaint, Mrs. Morosco sets forth that she is the owner of a one-half interest in certain plays produced by her husband. They are "Peg o' My Heart," which she claims she owns entirely; "Canary Cottage," "The Brat," "Cinderella Man," "So Long Letty," "Linger Longer Letty," "Mile a Minute Kendall," "Civilian Clothes," "Lombardi, Ltd.," "What Next," "Please Get Married," "Bird of Paradise," "Upstairs and Down."

She also says that her husband converted to his own use large amounts belonging to the plaintiff of the receipts and profits from the above plays, and she claims that he turned the money over to Miss Paley. Mrs. Morosco alleges that she is ignorant of the amounts her husband turned over to Miss Paley, but the total, she alleges, is in excess of $250,000. She therefore asks the court to direct Miss Paley to pay over the money she is alleged to have received from Morosco; that she be restrained from disposing of property alleged to have been given her by Morosco, and that she be enjoined from intermeddling with such moneys, goods, chattels and properties.

In the third action, Mrs. Morosco is seeking to recover $7,011 from her husband, which, she claims, was the value of 61½ shares of the capital stock of the Famous Players-Lasky Corporation. She claims Morosco came into possession of the stock certificates, which he has refused to turn over to her since June 1, 1918, and that, at that time, the stock was worth $114 a share.

WASHINGTON SEASON'S ENDING

WASHINGTON, May 25.—Poli's Theatre will close its season June 5 and open Sunday June 6 with feature pictures. The "Confession" will be shown first, following which "The Whip," "Yankee Doodle in Berlin" with Mack Sennet's Bathing Girls, "Common Level," "Unpardonable Sin" and other features will be shown.

The National will close its season the end of this week and will open with the Aborn Opera Company in a revival of "Robin Hood" with Forrest Huff, Fritzi von Busing, John R. Phillips, Arthur Cunningham, Maud Gray, Phila Branson, Tillie Salienger and Lee Daley.

MRS. FISKE IN A WRECK

According to advices received in this city on Monday of this week, a train carrying Minnie Maddern Fiske and her company in "Miss Nellie of New Orleans" from Salt Lake City to San Bernardina, Cal., was wrecked in the Latimer Desert, 200 miles outside of Salt Lake City. No one was hurt, but the scenery of the show was damaged. The play was to have opened on Monday in San Diego.

STAGE HANDS CONVENTION OPENS IN CLEVELAND

Locals Meet to Devise Ways of Defeating Warfare Opened on I. A. T. S. E. By Electrical Workers and Carpenters' Union

CLEVELAND, May 24.—In the convention that opened here to-day, the International Alliance of Theatrical Stage Employees and Moving Picture Operators is fighting for its life. Delegates from virtually every local in the country are in extraordinary session at the Hotel Winton for the purpose of considering and devising ways and means to combat a reopening of the fifteen-year-old jurisdictional battle which the United Brotherhoods of Carpenters and Joiners and Electrical Workers intend to wage upon the I. A. T. S. E. at the coming convention of the A. F. of L. in Montreal, June 14.

Just what actuated the Brotherhood in seeking to bring this feud of long standing to a head at the present time is problematical. However, there are many here among the delegates who see a managerial hand behind the pending trouble. It is the opinion of these delegates that should the managers succeed in ousting the I. A. T. S. E. from the A. F. of L., through the guise of the old Brotherhoods war, the road would then be clear for the eventual smashing of the Actors' Equity, as well as the Musicians' Union. Without the backing of the stage hands, both musicians and actors would be powerless.

That there is plenty of ground for this report is, in more ways than one, evidenced by the stand taken by the Actors' Equity and Musicians. Both organizations, it is said, stand ready to back up the I. A. T. S. E. should the trouble reach a crisis. It is known that the Musicians and I. A. T. S. E. have an agreement in force, by which they are pledged to act in concert, on any plan affecting their joint interests. The Equity, it is said, plans to call a general meeting and to place the matter before its members. In addition to this, the Bill Posters are also said to be on the stage hands' side of the fence.

However, the combined power of these four theatrical unions, according to delegates, will not be sufficient to withstand the United Brotherhoods of Carpenters, Joiners and Electrical Workers, should they bring the proposed ousting of the stage hands from the federation to a vote at the Montreal convention. The Brotherhoods, who are reported to have the backing of the Building Trades Council of the A. F. of L., have, at a conservative estimate, control of seventy-five per cent of the voting power. It would thus be an easy matter to carry any resolution they should care to bring before the body.

Jurisdiction in all branches of theatricals has been claimed by the Carpenter and Electrical Brotherhoods since the forming of the I. A. T. S. E. It has always been held by the former that mechanics belonging to their own organization should do the work back stage, now done by the I. A. T. S. E. Other jurisdictional claims made by the Brotherhoods include that of the operation of motion picture machines, the electrical and carpenter work done inside and outside of picture studios and the building of scenic and electrical effects in places other than the theatre. These combined claims have been the cause of numerous tilts and long drawn controversies, until about six years ago, when at the A. F. of L. convention in San Francisco, apportionment of the back stage work was made to the I. A. T. S. E.

Among other things discussed at the first day of the session was the proposed resignation of Charles C. Shay, as International President of the I. A. Shay, it is said, has been in ill health for the past year and has on several previous occasions made an attempt toward proffering his resignation, but has been refused. However, it was stated that before the convention here breaks up next Friday, Shay will again offer his resignation. His successor will be appointed then.

Among the delegates from New York attending the session are, in addition to Shay, F. G. Lemaster, international secretary and treasurer; James Lemke, head of the international claim department and H. L. Spencer, assistant president. From Local No. 36 are Sam Kaplan, president; Harry Sherman, secretary; Sam Goldfort, New York business representative; Jack S. Winick, Brooklyn business representative; E. J. Wilson, A. Polin, Fred Stoffregen, E. T. Stuard and Harry Mackler. From Local No. 1 are Tom McKenna, president; H. S. Abbott, William Monroe, Harry Digman and Joe Magnolia.

MADE $22,425 NET

"When Dreams Come True," the Philip Bartholomae-Silvio Hein musical play, which closes its eighth season on the road next Saturday night in Worcester, Mass., has netted its producers, Coutts and Tennis, $22,425 on the season.

The show opened September 19, 1919, and, by the time it closes for the season, will have played thirty-nine consecutive weeks on the road, including split weeks and one-night stands. According to its total net profits, the show has earned its producers a weekly net of $575.

Not only do Coutts and Tennis plan to inaugurate a ninth season for the show, beginning early next August, but they also plan to send two companies on tour by the middle of December, in accordance with their past policy of sending two "When Dreams Come True" companies on tour every other year.

In addition to owning the road rights to the show Coutts and Tennis own the book outright, having acquired it last year from Philip Bartholomae at a figure said to be $2,500.

Recently, they received an offer of $22,000, Coutts states, for the motion picture rights to the book. The offer came from the film producing corporation with which Charles Ray is associated, which intended to adapt the "Dreams" book as a film vehicle for the motion picture star. Previously, Louis Mayer, according to Coutts, had made an offer of $18,000 for the film rights for Anita Stewart. Both offers have, thus far, been turned down, he said.

WANT CHICAGO LAMBS CLUB

Chicago, Ill., May 15.—The Actors Equity Association is endeavoring to form a Chicago branch of "The Lambs."

BELLE BAKER
THE INCOMPARABLE

who is at the Orpheum, Brooklyn, this week (May 24), the 45th consecutive week of this season's tour. Riverside, New York, next week (May 31), third return engagement this season.

SOTHERN & MARLOWE DO $675,000

The Shakespearean tour of E. H. Sothern and Julia Marlows, which ended at the Shubert Theatre last Saturday night, played to an aggregate gross of $675,000. This means that the average receipts of the thirty-three weeks the tour lasted was $20,450.

The total realized by Sothern and Marlowe establishes a record for a Shakespearean tour. It is reported to have netted them personally upwards of $150,000, in addition to the weekly salary, said to be $2,000, which Lee Shubert, under whose management they appeared, guaranteed them.

The tour this season is reported to have netted Lee Shubert, personally, approximately $75,000. For, even after deducting the organization's aggregate running expenses, amounting to $198,000, a weekly average of $6,000, and deducting approximately $216,000, which the Sotherns drew, there still remained a balance of $261,000 from which Lee Shubert might personally derive his profits.

The Sotherns began and ended their tour at the Shubert Theatre here, where they opened for the first time last Oct. 6, remaining four weeks. The total receipts at that time amounted to $72,000, an average of $18,000 a week. The final engagement at the Shubert, which also lasted four weeks, brought in a total gross of $54,000, or an average of $13,500 a week.

However, the final week's receipts are really no indication of the extraordinary business they played to in some of the road cities. They played two weeks in Washington, where they opened Holy Week, and their gross on the engagement totaled $50,661, divided as follows: $27,287, the first week and $23,372 the final week.

During their Pittsburgh engagement last March they played to $8,593 for two performances in one day. In Boston last November they played to $4,403 on the first Saturday matinee and got $4,300 on the second Saturday matinee. In Kansas City, where they played the week of January 12, the receipts totaled $26,182, and the following week in Minneapolis they played to $24,392. In St. Paul, where they played three performances during Feb. 2 and 3, the total receipts amounted to $9,200.

Accompanied by Allan Attwater and Ray Henderson, their business representatives, the Sotherns are scheduled to sail for England next Saturday on the "Adriatic." Attwater and Henderson will visit friends and relatives in England, returning to this country next August, while the Sotherns will spend the next eighteen months at their place at Broadway, Warwickshire, which they recently rented. Quite a number of British stage celebrities and other artists and writers also have summer homes in the vicinity of Broadway.

WANT PAY FOR "REHEARSALS"

After losing several previous cases on like complaints, Wilner and Romberg have again been requested to appear before the Chorus Equity Association in answer to claims filed last week by members of the "Magic Melody" company, which closed in Philadelphia last Saturday. The complainants ask salary for two performances, claiming breach of contract.

In their complaint, filed with the executive secretary of the chorus organization, the players assert that they were engaged for the "Magic Melody" show several weeks ago and appeared at two performances in the Crescent, Brooklyn. These two appearances, they claim, the producers have called dress rehearsals, and docked their pay envelope accordingly.

Equity officials point out that such action on the part of Wilner and Romberg is a violation of contract, in that the Chorus Equity contract specifically states that rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance. Any performance, where admission is charged, is a public performance, they state.

The complainants are Evelyn Napier, Dorothy Dore, ean Lawrence, Gertrude Mackey and May Chesterly.

RICHARD CARLE SHOW OPENS

WASHINGTON, May 20.—Richard Carle's new show "The Sympathetic Twin," opened here this week at the Belasco and is getting over fairly well. It is a typical girl and music show, sponsored by Alexander Johnston, and serves as a good outlet for Carle's typical brand of humor. After the rough edges have been trimmed and several minor faults corrected, the piece should not find an unwelcome reception in some Broadway playhouse.

The producer has seen to it that the show has been handsomely mounted and that there are many changes of costume. An exceptionally good looking and shapely chorus has been assembled which both sings and dances in capable style. As for the show itself, it moves smoothly, although it lacks a certain quality of pep and speed, with which it would have been immeasurably better.

The psycho-sympathetic natures of two twins form the basis for the plot. They are the sons of Mr. and Mrs. Lochinvar Butts. When Remus drinks, Romius staggers; when Remus smokes, Romius suffers sadly. And so it goes.

The parents are separated and each has the custody of one of the sons. Remus, who has been with Mama Butts, has nearly given that estimable lady nervous prostration through his wild doings. Romius has been with Papa Butts and can best be described as a sweet young thing. Incidentally, Papa, despite his years is inclined, to be a he-vamp. So, there you are.

It was all a sorry mix-up, but the family, which pops up at this point, conceives a plan to marry the twins to girls who will be their temperamental opposites. Complications, of course, follow.

Richard Carle plays the part of Papa Butts. Virginia Smith takes all other honors. Others in the cast are Zella Rambeau, Harry Hoyland, Jules Epailly, Walter De Leon, Gertrude Maitland, Teck Murdock, Charles Compton, Max D'Agostini, Iris Murdock, Charles McDonald, Louis Cassavant and Lucille Nellson.

EQUITY BRANCHES CO-OPERATE

Arrangements have been completed whereby members of the motion picture branch of Equity may make use of the Chorus Equity's free employment bureau, and chorus people seeking screen jobs may apply for such through the picture organization's casting office.

Both organizations are now housed under the one roof at 229 West Fifty-first street. The Actors' Equity Association holds a ten-year lease on the property. The first floor of the new building has been given over to the offices of the picture organization, while the Chorus Equity will occupy the remaining two floors. The building is to be remodeled and redecorated.

REVUE HAS BIG PAYROLL

CHICAGO, May 24.—The new revue which Virgil Bennett is putting on at the Winter Garden restaurant here will have a weekly salary list amounting to approximately $3,500. The show, which is to be called "Springtime" and is scheduled to open June 7, will have seven principals in the cast and twelve additional girls. The total weekly salary list for principals alone will amount to $2,500.

The following are the principals, all of whom have been booked from New York through Edgar Dudley: Byal and Early, Oakland Sisters, Sammy Weston, Joe Ward and Estelle Lavelle.

"MISSION PLAY" TO CLOSE

LOS ANGELES, Cal., May 22.—"The Mission Play," at the San Gabriel Playhouse, closes its twenty week season on May 30. This is the longest season the play ever had. The Elks of Southern California attended the performance this week in a body to honor Frederick Warde, the author, who had been an Elk for thirty-eight years.

"HITCHY" PLAYING TWO MATS

SAN FRANCISCO, May 24.—Raymond Hitchcock will give two extra Sunday performances of his "Hitchy Koo" show here owing to the big business being done at the Columbia. This is the first attraction to play the Columbia at a $3.30 top.

EMERSON-LACKAYE DEBATE WILL BE HELD NEXT SUNDAY

Francis Wilson Will Preside at Meeting Between Two Equity Presidential Candidates. Each will Talk for Hour. All Members Paid to May 1st Can Enter

The debate between Wilton Lackaye and John Emerson, rival candidates in the coming Actors' Equity election, will be held next Sunday at the Hotel Astor at 2 p. m. Plans were finally agreed upon last week, following a long and heated conference between the two candidates and their respective campaign managers.

According to members of the Lackaye campaign committee, the question as to whether or not members of the press were to be excluded from the debate, was one of the main issues. The Emerson forces, it is said, contended that what took place at the debate was no one's business except members in good standing who found time to attend, while the Lackaye crowd held that the utmost publicity should be given the affair, so that Equity members on the road might have a detailed account of the proceedings.

After much bickering it was finally decided that the bars should be let down to newspapermen.

All members paid up until May 1 are to be allowed to attend the debate. It is said that the Emerson committee opposed this action, contending that the debate was to be open only to members in good standing, and that members to qualify as such must show a membership card paid up until November 1.

An important concession demanded and won by the Emerson forces was that two advisors, appointed by the latter, were to be on the platform with the speaker and that when he so desired, he could discontinue his remarks and confer with them. This measure was won by the Emerson committee only after a lengthy discussion with the opposing party.

Other agreements reached were that Lackaye was to speak first for the period of one hour. Emerson will then follow, being allowed the same time limit. Five minutes will then be allowed the negative, followed by a twenty minute rebuttal for each speaker. The audience will be the judge. Francis Wilson will preside.

"PAGE MR. CUPID" OPENS

"Page Mr. Cupid," the new Shubert musical comedy, opened at the Crescent, Brooklyn, last week. Owen Davis has furnished the book and Blanche Merrill the lyrics. Jean Schwartz has thrown a musical setting about all.

This show was to follow Sothern and Marlowe at the Shubert, New York, this week, but it was decided to put it on the road for a few weeks, during which some changes are to be made. It will then have a run at one of the Shubert Summer houses.

The story revolves about Bob Brocton, a young architect, who wants to marry Marion Webster, a leading feminist. He gains her consent to marriage, but, not until he has signed a contract whereby she is pledged to spend but two days a week with him, she being allowed to devote the rest of her time to the furthering of the suffrage movement.

All would have been very well after the marriage, if Bob had not fallen under the spell of a rather vampirish young woman friend of his wife. On her assurance that she is a good cook and his statement that he is an experienced woodsman, they depart to an island in the Adirondacks, to live a life of primitive happiness, free from all feminist and modern theories.

However, Bob's wife suddenly loses interest in politics after a tilt with a big politician, and follows the couple to their refuge. There, while apparently agreeable to her husband's determination to secure a divorce, and announcing that she is willing to do everything to aid the couple, she quietly demonstrates her superiority in every respect, especially in making coffee, to her rival. Needless to say, hubby suddenly loses interest in his second love and returns to the first.

Among the musical numbers that set off the piece are "My Little Dancing Heart," "Purpose in Life," "Page Mr. Cupid," "Love Is an Old-Fashioned Feeling," "Why Didn't I Meet You Long Ago" and "A Wigwam for Two."

Ernest Truex plays the role of Bob to good advantage, and Marjorie Gateson makes a charming Marion. Others in a capable cast are Robert Pitkin, Harold Crane, Charles Vernon, Shep Camp, Guy Nichols, Carlotta Monterey, Elizabeth Moffat, Edna Temple, Violet Englefield, Joseph Walker, Nan Hope, Sally Long, Katherine Van Pelt, Pearl Eaton, Memphis Russell, Louise Swanson, Pearl Weber, Helen Lewis, Florence Laidlaw, Laurette Burke, Marguerite Richarde, Mary Vernon, Iris Gilbert and Helen Miles.

HOSPITAL BENEFIT MADE $10,000

CHICAGO, Ill., May 23.—Aaron J. Jones, treasurer of the American Theatrical Hospital Association, announces that the proceeds from the benefit given at the Colonial theater a few weeks ago, netted over $10,000. This is a record for this charitable event.

WATERBURY STOCK "FLOPS"

After two weeks of very poor business, in which James Clancy, the producer, is said to have dropped upward of $3,000, the Summer run of the musical stock company, at the Jacques theater, Waterbury, Conn., was brought to an abrupt close last Saturday night, with a representative of the Chorus Equity on hand, to see that the members received their salaries and railway fares back to New York.

Complaint was filed with the chorus organization last week by Helen Powell and Zara Swade. Both claimed compensation for extra performances. When it was learned at Equity headquarters that the venture was about to topple, a representative was straightway dispatched to Waterbury to effect a settlement. Upon the arrival of the representative, it was disclosed that only the two girls responsible for the filing of the complaint held Chorus Equity contracts. There were nine other Equity members in the cast.

At Equity headquarters, early this week, it was stated that the Waterbury trouble should be taken as a warning by all members seeking Summer stock jobs, in that the other nine members of the cast lost their extra performance money because they had neglected to sign the proper agreement. However, all were paid their transportation back to town.

Among those who made up the cast were Fred Hall, Thornton Flynn, Samuel Drew, Tom Hoier, Frances Hoffman, Martha Poli, Violet Winton, Nella Nelson, Arie Smith and the two complainants.

THOMASHEFSKY OPENS IN CHI.

CHICAGO, Ill., May 23.—Boris Thomashefsky opened this week, in the Yiddish opera "Des Alte Liedele," at the Glickman Palace Theater here. Regina Zuckerberg is the prima donna. There are sixty people in the cast and a symphony orchestra.

The company came here direct from Thomashefsky's National Theater, in New York. The Yiddish population here is supporting the company and the opera is said to be a financial success, thus far.

WIZARDS GET QUARTERS

The Wizard's Club of New York City has arranged for meeting rooms at the Twenty-third Street Y. M. C. A., between Seventh and Eighth avenues, and will hold the first meeting there on Saturday.

A stage fully equipped with settings, footlights, dressing rooms, spotlights and a moving picture machine will be a feature, and a monster program is being prepared for a house-warming, scheduled for the evening of June 26, and to which the general public is invited.

WARD ON WAY OVER

Hugh J. Ward, of Australia, is on his way to America for his annual visit here.

CHICAGO SHOWS CHANGING

CHICAGO, Ill., May 23.—With June coming into view, several changes in the local theatrical map will be made.

"Mama's Affairs" will take possession of the Cort theater on May 30 and the Olympic theater, at present housing "The Better 'Ole," is expecting a new production on June 1. "High and Dry" was reported booked for that house but later on, it was announced that the date had been postponed.

At the La Salle Opera House "The Century Midnight Whirl" will take possession on June 6. An attempt is now being made to secure the services of Harry Fox and Jane Richardson. Fox is reported to have cancelled his vaudeville tour to accept the engagement and Miss Richardson closed her season with the "Rose of China" in Cleveland, on Friday night.

"To-Morrow's Price" will take possession of Woods theater for the Summer months, "The Girl In The Limousine" leaving the night before. Taylor Holmes has the stellar role in the new production.

SWITCHING FRISCO BOOKINGS

SAN FRANCISCO, May 24.—In an effort to relieve the congestion of bookings at the Curran Theatre here, arrangements were made last week between Homer S. Curran, manager, and S. B. Grossman, owner of the Savoy, whereby a number of attractions booked for the first mentioned house will be played in the Savoy beginning August 1. This arrangement is to last five years and begins directly after the Barney Girard season, which opens May 30. Curran holds the franchise for all the Shubert attractions, as well as those produced by A. H. Woods and Oliver Morosco.

WANTS A DIVORCE

CHICAGO, Ill., May 22.—Mrs. Sadie Schlesinger, known on the stage as Josephine Davis, has sued her husband, Abraham, for divorce. She charges that he has been arrested many times and recently was taken itno custody in connection with the Arnstein bond gang thefts.

While in Cleveland last week, Mrs. Schlesinger had her husband arrested. Detectives questioned him regarding his connections with the $5,000,000 New York thefts, but he was given his liberty.

LEONARD HAD PTOMAINES

Eddie Leonard, who will appear next season in a revue called "Sprees and Knees of 1920," now being written by Alex. Sullivan, was laid up last week with ptomaine poisoning.

FRISCO

"THE AMERICAN APACHE"

The most imitated Dancing Comedian on the American Stage and author of the only sketch to be produced at Zeigfeld Midnight Frolic, "The Shimmy Homestead."

George Jean Nathan said, "Funniest character Broadway has had in years."

Appearing nightly at Zeigfeld Midnight Frolic, Atop New Amsterdam Theatre, New York.

"SCRAMBLED WIVES" CLEVER

ATLANTIC CITY, N. J., May 24.—Adolph Klauber made his second production at the Globe Theatre here to-night with a piece called "Scrambled Wives." It is a clever comedy of situations, rather light and flimsy of theme, but very amusing.

Adelaide Matthews and Martha M. Stanley have chosen a domestic problem as the basis of their play. Marooned on an island in the St. Lawrence, a mile from any mainland town, is a husband with both his present and former wife.

The latter is in love with a member of the party, a man who is credited with having an abhorrence for divorced women. The second wife has an abhorrence of meeting the former wife. The former wife tries her best to keep the man she is in love with from knowing that she is a divorcee, and from this develops a comedy that is sharply clever and amusing.

It is rather in the arbitrary way with which the authors do things that the appeal of the piece takes source. Nothing that happens is motivated, and, therefore, comes unexpectedly; and what is motivated, and, therefore, expected, doesn't happen.

Much of the comedy depends upon the finesse of the phraseology, and the ingenuity of situations. But the better part of it relies upon the excellent acting of Jane Gray and Grant Mitchell.

These two people brought a subtlety of mood and an insinuation of expression that threw every bit of the play's humor into high relief. They were ably supported by players who seemed to have sensed the very insouciance of the thing—a spirit which helped to raise the whole piece into more than an ordinary comedy. It is a very clever, clean cut, and happily conceived comedy that Adolph Klauber has sponsored.

RAISE $9,304 FOR FUND

BOSTON, May 21.—The annual benefit performance in behalf of the Actors' Fund of America, held here this afternoon at the Colonial theater, netted the organization $9,304 and proved to be the most successful benefit performance held in this city in recent years. Boxes sold for as high as $250, while the regular scale of prices from $1 to $5.

Elsie Ferguson made the trip here from New York for the express purpose of saying a few words to the audience that packed the house. She explained the purpose of the Actors' Fund and how, during its existence, it has proved a boon to needy player folk. Daniel Frohman, president of the Fund, followed Miss Ferguson and not only spoke of the good work done by the organization, but impressed upon those present the necessity of helping to maintain the organization so that it may function in behalf of needy people of the stage without financial worries from year to year, as in the past.

Those who had charge of the benefit were: Alexander Leftwich, general stage director; T. B. Lothian, business manager and Oliver Jones, assistant to Daniel Frohman, general manager.

POLICE SEEKING CHORUS GIRL

CHICAGO, Ill., May 23.—The police of Chicago and nearby cities have been notified to watch for and arrest Hazel Burmeister, nineteen year old chorus girl, said by the police to be wanted for taking $7,000 worth of jewelry from Mrs. Robert Wells, of 3663 Pine Grove Avenue. She is said to have been unable to secure work and took the position of maid three days ago.

Mrs. Wells, the victim, is said to have known the girl from babyhood and took her in, permitting her to remain at her home until she could secure a position with one of the new shows rehearsing here. The police say she was arrested once before on the same charge, but was parolled to Mrs. Wells, by Judge Pam. produced.

PREPARING ONE "TEA FOR THREE"

The Selwyns plan to send at least one "Tea For Three" company on tour next season, scheduled to open August 9 in Danbury, Conn. Thus far, only Bert Leigh has been engaged for this cast.

Later in the season, the Selwyns will send an additional company on tour. "Tea For Three" has but three people in its cast and is considered one of the best money-getting shows the Selwyns ever

VAUDEVILLE

ORPHEUMS WILL BE OPEN ALL SUMMER

TO PLAY THREE SHOWS DAILY

The Orpheum theaters in St. Paul, Minneapolis, Salt Lake City, Omaha, Denver and Kansas City will remain open for the entire Summer, as will, also, the houses at Winnipeg, Calgary, Vancouver, Victoria and Seattle.

Three shows a day will be given for the Summer season, five standard acts and Selznick features comprising the bill. Usual matinees will be given and two shows at night.

The bookings at San Francisco and Los Angeles will embrace Oakland and, with the Majestic, the State-Lake and the Palace, in Chicago, running, artists may avail themselves of a consecutive route and break the otherwise unavoidable long jump to and from Chicago and the Pacific Coast.

St. Paul and Omaha open next Monday, May 31, Kansas City and Minneapolis, June 6, St. Louis June 13 and Denver June 30, with the new policy.

Managers at the various houses running all Summer are Hugo Hertz, San Francisco; Sam Myers, Los Angeles; Harry Cornell, Oakland; Wm. P. Byre, Omaha; E. C. Burroughs, St. Paul; G. E. Raymond, Minneapolis; Edward P. Levy, Salt Lake; Max Fabish, Denver; Laurence Lehman, Kansas City; Geo. C. Sackett, Winnipeg; Harry O. Plint, Calgary; James Pilling, Vancouver, also Victoria, and Carl Reiter, manager of the Moore theater at Seattle.

PIGEON HANDS OUT PUBLICITY

SAN FRANCISCO, Cal., May 22.—The Orpheum here received some good publicity this week when the story of a pigeon rescue atop the theatre was printed in all the papers.

The tale is that a pigeon got caught in a wire and the fire department had to come out and rescue the bird. While this was going on, crowds gathered about the theatre to watch and the next day the papers were full of the story.

SPEAKING FOR POSTAL EMPLOYEES

"Four-minute-men" are appearing on the bills at many vaudeville houses in a drive to secure a raise of pay for postal employees.

After passing a civil service examination and working for a couple of years as a substitute, the carriers appointed as regulars, received a little over $31 a week.

STATE CONGRESS OPENING

CHICAGO, Ill., May 23.—The State Congress theater will suspend its vaudeville policy, commencing next week, and introduce, for the Summer season, a permanent musical comedy company, employing six principals and twenty chorus girls. Coney Holmes is interested in the venture.

FREIDLANDER GONE FOR SUMMER

William B. Freidlander has gone to his home at Cedar Lake, Wisconsin, for the Summer, leaving Jack Weiner in charge. Before going he signed Arthur Goldsmith and Charles Allen to be featured in two new acts he is writing for next season.

HUSSY TO STAY IN VAUDE

Jimmey Hussey has changed his mind about going into a production and will not join the "Frivolities" in Detroit, as he originally intended. Instead, he will remain in vaudeville and is re-assembling the cast of his "Move On" act.

NEW ACTS

Bessie Lee is returning to vaudeville after several years' absence in a new act by Herbert Warren called "The 1920 Model." Charles Stevens, Ashton Newton and Joseph Damier are in the cast. (Hodgkins and Brown.)

Francis and Shirley, sister dancing team, in a new act.

Charles "Chuck" Callahan, who closed last week with the "Royal Vagabond," is rehearsing a new vaudeville act in Chicago with Gordon Bliss, who recently returned from London.

Jamie Coughlin, Ben Bard and Bertha Benger will open in vaudeville at Proctor's, Elizabeth, next Monday. They will call the act Coughlin, Bard and Company. Rose and Curtis are handling it.

Harry T. Shannon and Anna Propp, of the "Step Lively Girls," will open in a new singing and comedy talking act on the Keith Time next Monday. The act was written by Tommy Grey.

Jack Dunham, formerly of Dunham and Edwards, will open at the Fifth Avenue June 13 in a new act with Andy Williams, who has left the C. C. Church Music Publishing Company.

June Haughton is producing a new act for vaudeville called "Just Girls," with Neda Evans, Peggy Drew and Serina in the cast. It will be a song, dance and musical offering.

Ed Healy, formerly of Ryan and Healy, and Abe Cross, formerly known as Abe Grossman, with Blossom Seeley's act, have teamed up and will be seen in a new singing and musical act.

Billy Hal Wilson, now on tour with "Sometime," will open in vaudeville in August, in a song and piano act.

John Guiran and La Petite Marguerife are enlarging their act and will open with six more girls in a few weeks, doing a new act.

AMATEUR DANCERS ORGANIZE

The Organized Dancers of America is the result of a formal meeting held last Sunday at Terrace Garden.

The association intends to organize all amateur dancers throughout the country for the purpose of bettering any so-called vicious conditions that may exist. It plans, also, to establish an agency for the purpose of securing dancers for all branches of the theatrical profession that may require them.

The following were appointed to office: President, Harold Eldridge; vice-president, Mae Burns; secretary, Archie Slater; treasurer, Irving Gardner; sergeants-at-arms, Harry Fiealt and Frank Reisenthal.

"TEN PER CENTERS" HANG ON

CHICAGO, Ill., May 23.—With the appearance of opposition in the ranks of vaudeville next season, a number of local "ten percent" agents are lingering on in this city, having decided to postpone their contemplated invasion of the East. A number of them announced that they would journey to New York the last of May and now comes word that they have decided to postpone their trip indefinitely. If opposition really appears next season, Chicago will again become fertile territory for the middlemen.

MYRTLE PLAYING TWO-A-DAY

The Myrtle Theatre, Myrtle and Evergreen Avenues, Brooklyn, is to play a five act split, two-a-day bill, beginning May 31. The house will be booked by Jos. Eckl and will charge popular prices.

EXPECT FIGHT IN CHICAGO NEXT YEAR

FORCES SIGNING UP NOW

CHICAGO, Ill., May 22.—A three-cornered opposition vaudeville fight is looked for next season in this vicinity, with Marcus Loew-Shubert interests, Alexander Pantages and the Western Vaudeville Managers' Association as the chief combatants.

Loew-Shubert, it is reported, will have McVicker's and the Rialto, Alexander Pantages will have the Great Northern Hippodrome and the Western Vaudeville Managers' Association will have the State Lake Theatre, in conjunction with its many outlying vaudeville houses, playing split weeks.

While none of the "powers-to-be" will discuss the situation, it is a known fact that strong opposition will be afoot when the new vaudeville season opens next September.

LUCAS OUT OF BANKRUPTCY

Jimmy Lucas's voluntary petition in bankruptcy was dismissed last week in the United States District Court by Judge Mayer.

The petition was filed last January and in it Lucas set forth that his liabilities were three claims made by Harold Deane, John R. Mohr and John Skahill, who were injured by Lucas's automobile during the previous Summer. Their collective claims for damages aggregated $14,000. Subsequently a judgment for a very much lesser amount was rendered against Lucas in the Brooklyn Supreme Court. All of the cases were then settled.

At the time he filed his petition asking to be adjudged a bankrupt, which would have had the effect of freeing him from the claims for negligence growing out of the automobile accident, Lucas set forth that his worldly possessions consisted of the following property, valued at $175:

Four neckties, two suits of clothes, two pairs of shoes and some underwear. He gave his address as 1564 Broadway.

FORMER ACROBAT JAILED

HOOD RIVER, Ore., May 23.—R. Clay Crawford, former vaudeville acrobat, confined in jail here, pulled himself through a scuttle hole in the ceiling last night and turned in a fire alarm when the jail caught fire.

Crawford had been allowed to build a fire in a stove in the jail corridor. After he went to sleep he was aroused by smoke. Investigation showed an overheated flue caused the fire. Crawford is charged with defrauding W. M. Bailey, principal of the high school, of $500.

SAM LEIBERT BANKRUPT

Sam Leibert, vaudeville actor, filed a petition of bankruptcy last week, giving his liabilities at $1,766, and his assets as nil. Among the creditors are Addison Burkhardt, $775; Matt Grau, $280; and the Randolph Hotel, Chicago, $155.

LEASON AND WAYNE LEAVE

Ray H. Leason and E. Wayne Christie, representative for Gus Sun, who has been in New York signing acts for next season, left this week for a trip to the West to round up several more acts.

OAKLAND TO STAY OPEN

SAN FRANCISCO, May 20.—The Oakland Orpheum Theatre will not be closed during the Summer months this year, but, under a new policy, will remain open all year round.

PANTAGES SUED BY DOCTOR

SAN FRANCISCO, May 23.—Dr. O. M. Justice has started a suit for $12,500 against Alexander Pantages, for services rendered, that reveals a split between once friendly families. The doctor has been awarded a judgment of $750.

The money, by a stipulation entered into at the beginning of the trial, will be applied on a note for $7,500 held by Mr. Pantages against Dr. Justice, that has already passed into a judgment in the local Superior Court.

The families of Dr. Justice and Pantages, it seems, were on the closest plane of friendship until Dr. Justice was divorced in Nevada by his first wife, who has since become Mrs. Ethel Adelaide Worthington. Dr. Justice has since remarried. Mrs. Worthington was a witness against her former husband at the hearing.

The services rendered by Dr. Justice consisted of a minor operation on Mrs. Pantages at the Clara Barton Hospital in the spring of 1919, a course of treatment for influenza for Mrs. Pantages and her daughter, Carmen, and medical advice and service rendered to Mr. Pantages on a number of trips over the country. However, the showman testified that Dr. Justice was taken along to give him a vacation, the bills being paid by Mr. Pantages.

The testimony showed that before the unfortunate quarrel, Dr. Justice and Pantages were almost like brothers, and that the opposition of Mrs. Pantages to the second Mrs. Justice was at the bottom of the bitterness that later on blossomed out into a $12,500 lawsuit, with accompanying bitter recriminations and charges.

SUES EVELYN NESBIT

Lee David, through his attorney, Ralph Frinck, has filed a suit against Evelyn Nesbit, in the Third District Municipal Court. He is seeking to recover $350, which, he claims, is due him for breach of contract. No details in connection with his claim have, thus far, been filed.

But, at the offices of House, Grossman and Vorhaus, attorneys for Miss Nesbit, it was stated that David's alleged claim grows out of a royalty agreement he had with her, under the terms of which he furnished the music for the songs she used in her act and was to receive $50 weekly as long as she appeared in the act.

She claims that she paid David $500 down and, in addition, $50 a week for six of the fifteen weeks she worked with the act, making a total of $800 she claims she paid him. It is also her contention that she overpaid him $50. Harry Weber booked the act.

PRICE ORGANIZES COMPANY

The Georgie Price Amusement Corporation is the name of a new firm which has filed papers of incorporation in Maryland to operate motion picture houses and produce various forms of amusement.

"Georgie" Price, now rehearsing in "Cinderella on Broadway," is the president of the new concern, capitalized at $100,000. Irving Leon, of New York, and E. A. Condon, of Baltimore, both non-professionals, are the other incorporators.

The firm has taken over a motion picture house in Baltimore which seats 2,300. It is known as the Colonial, but will have a new name when it opens under the new management on August 1. It will be remodeled and renovated and a new front will be put in. First run attractions are being booked for the house, which is situated one block from Keith's Maryland theatre.

MAKE ACT OUT OF PLAY

CHICAGO, Ill., May 23.—"Which One Shall I Marry," again returns to this city, but this time in the form of a vaudeville playlet. The act is headlining the bill at the Rialto theater. It is the work of Ralph T. Kettering, press agent for the Jones, Linick and Schaefer theaters.

VAUDEVILLE

SHOW REVIEWS

PALACE

A fast start to a bill which dragged through the larger part of the first half was made by the Royal Gascoignes, with their juggling and balancing turn.

The Gascoignes are a familiar act, but scored in applause and laughs as though the offering was new. The man may be English, but he's got an American sense of humor. His work is snappy, and the stunts good. The dog, "Bertha," also aided with a few stunts. The "Juggler's Dream" stunt closed the act and sent them off to a big hand.

Libonati either forgot to rehearse his music, or he or the orchestra were wrong, at times. At any rate, he bawled out the musicians in the pit in two different places loud enough to be heard all over the house, and, after taking an encore, walked off in a huff.

The orchestra vamped twice for Anatol Friedland and his "Musicland" turn to start, and then came a long wait, during which the girls could be heard talking and giggling back-stage. After the third introduction by the orchestra, the act started. Some new people have been put into the cast since it was last seen here. Lucille Fields is now the prima donna, in place of Lillian Berse, and her voice is somewhat weak in places. Marie Hall scored the biggest individual hit of the act with her toe-dancing and other work. She has succeeded Phoebe Whiteside. Neil Mack was evidently ill, for he took his singing bits in a manner that showed he was afraid of exerting himself. In the second chorus of a song, something in his throat caught him and spoiled the number. However, Mack is to be given credit for gameness and he received a great amount of applause on the finish of his numbers. Ordinarily, and even on Monday, despite his illness, his voice displayed a very pleasing quality. Friedland also sang in bits and handled the piano end. Something was wrong, but things went better toward the close and the act was sent off a hit.

Kate Elinor and Sam Williams proved that a good small time act would have a chance of making good at the Palace. For their act consists of small time gags and talk. And yet they received laugh after laugh with such material. Some of the talk is really good, some old, and some not so good. The audience liked them.

Kitty Gordon has made few changes in her act since it was last seen around town. Some new patter at the start with Clarence Senna, which contains a bit used with Georgia O'Ramey, leads up to the opening about the absence of the jazz band. The Magleys go through their dance routine, which shows nothing extraordinary except "Texas Tommy" work. Miss Gordon sings. A boy, or it may be a girl, judging from the voice, attired in Colonial costume and wig, also sings fairly well.

Allan Rogers, opening the second half, was the first legitimate hit of the show. He stopped the show three times. He worked in street clothes, as did his pianist, Henry Dexter. Never have we heard such a spontaneous outburst of applause as that which came when the last note of "Eli, Eli" died out. Rogers could sing all day and never tire that audience.

Venita Gould, replacing Rae Samuels, offered her routine of impersonations, doing Adele Rowland, Sam Bernard, Julian Eltinge, Bert Williams, Fay Bainter, Leonore Ulric, Jolson, and Tanguay. In the Bainter and Ulric bits, scenes from "East Is West" and "The Son-Daughter" were shown. Miss Gould is an artist in her line of work and went off to a hit.

Jack Wilson, with Frank Griffith, Vera Beresford and Kitty Gordon supporting, were a comedy scream.

George N. Brown, with Billy Weston, Marion Ardell and a number of "plants," male and female, closed the show to an audience, many of which walked out and missed some of the biggest laughs of the show. G. J. H.

ORPHEUM

The Sterlings opened the show. Many were walking in and those who were seated were cold and unresponsive. This was also noticeable during Dave Roth's act, which followed. It was not until Dave gave his impression of George White that the audience woke up and gave him a hand. He could improve this last dance by laying down the one-string fiddle he played, as, holding it while dancing, looks awkward. And, George White doesn't use one.

Maude Earl and company did not get over so well. The light cues were all mixed, and the "bunch" hanging over the "judge's" head was not turned on until the drop started coming down. During the act the "and Co." announces that Miss Earl will sing "F, which is four notes above high C." This should be changed to THREE notes above "C," or three and a half intervals.

Herschell Henlere and company was the first punch and stopped the show, being legitimately forced to make a speech after having taken several bows. His partner looked well in several changes of costume and played the saxophone for a finish.

"Under the Apple Tree" closed the first half and got over well without being a riot. The costumes were a flash and the comedy good for laughs, but the singing sounded weak.

"Topics of the Day" advertised again many of the jokes heard at this house in the last few weeks, noticeably three used by Billy Glason very recently.

Eddie Borden, assisted by "Sir" Fredrick Courtney, had them laughing from start to finish. He has a good ad lib style, and is a natural comedian. His finish still lets him down, and is too subtle. With another closing number or piece of business, his act would have a better punch and bring a hand which is now killed.

Whipple and Huston, in "Shoes," only went fair. During the song "When You Purchase in the Game of Life," the orchestra was absolutely lost, and Louis Reinhard even stopped directing. The last few measures were picked up, however, but the background was missed.

Belle Baker sang a routine of published songs and did practically the same act as recently reviewed at the Palace. She went over big; but was not the hit she usually is on Broadway. Although there were calls for "Eli, Eli," she failed to sing it. She closed the show.

The entire bill was badly made up and the running order not all it should be. Still, with five acts working in "One" and only three full-stage, on an eight-act bill, with the necessity of having one big act to close the first half, the arrangement is not always an easy task.

The bill will, no doubt, be changed for the rest of the week, as the running order is far from smooth.

During the course of Eddie Borden and Bell Baker's act, Miss Baker's maid pulled aside the curtain and was seen plainly by those on the side, thereby attracting attention and causing quite a little comment. The lack of attention to many of these little details is detrimental to the general atmosphere and effect and more than frequently stops a good act from getting over. H. W. M.

SOLAR DROPS BIT

Willie Solar has agreed to eliminate a bit in his act complained of by Happy Jack Gardner, who wrote the gag for Stephen and Brunelle. They decided not to use it and Solar thereupon selected it for himself.

The joke in question is, "From the fields there comes a breath of new mown hay." Answer—"yes, but the breath that (local) gives you, will skin your new-mown hay."

BUSHWICK

Davignean's Celestials opened the bill with their jazz singing, piano and dancing act, which has been a trifle changed. They had no trouble in putting their act over for the house was filled, even to overflowing, with a holiday crowd that was in genial mood.

Jack Lavier, in number two spot, had an easy time of it, for he had a few laughs with the audience, did a few tricks and got a good sized measure of applause. Lavier, above everything, displayed showmanship, inasmuch as he did little and made the audience think that it was very difficult to do. He performed, in all, three ordinary feats on the high trapeze.

Buster Santos and Jaques Hayes, in their skit "The Health Hunters," were a real hit. Not only do they poke fun at each other because of the extremities to which their proportions run, but they possess talent as well, which made their turn all the more interesting. They were called upon to take several bows, and declined an encore, evidently not having anything further to do or say.

Bert Errol, "with the Tettrozinni voice," was on fourth and scored a signal triumph, inasmuch as there was no mocking, no rough housing and applause in very ample quantity throughout his turn. Errol sang the first three numbers he has been using right along, but, for the fourth, offered a new Oriental number, with appropriate costume and dance. He had to take an encore, and, after that, a second one. Still they wanted more, and he had to make a speech of thanks before he was allowed to go.

Herman Timberg and Hattie Darling then offered their new vaudeville vehicle with success. For a detailed revue of the offering, see our "New Acts" reviews.

After intermission and the ever increasingly annoying "Topics of the Day," came Arthur Whitelaw, "the Irish Chatterbox." Judging by his appearance, Whitelaw has been an inhabitant of this earth for quite some time, and, during that time, has heard a lot of stories which he has remembered. But, despite this, his genial personality and the rushing, sizzling manner in which he delivers them, makes you think they're new. And, present day audiences didn't live when he heard most of them, anyhow. He closed his act with an old song, to which he sang several catch verses, calling for some encores.

George Kelly and his company of players in "The Flattering Word," which Kelly himself wrote, followed. Kelly, while he scored a hit, was a disappointment. First of all, he spoke too low and, in addition, the rush of traffic outside tended to further deaden his voice. So, a goodly portion of the audience did not hear all that was being said. The act went as well as ever, for the people in it did not deviate from their usual good work.

Sylvia Clark, "The Glad Girl," did her act to the satisfaction of all concerned, and, although most of the audience was very well acquainted with the turn, she made them laugh and like it, just the same. She took an encore, some bows, and then retired, making her usual little speech of thanks.

"An Artistic Treat," a posing act presented by Margaret Stewart and William Downing, closed the vaudeville performance with an exhibtiion of really artistic posing, which was fully appreciated by the audience. S. K.

PRICE CANCELS ROUTE

Georgie Price has cancelled his vaudeville route and given up his film contract to start rehearsing in the new Winter Garden show, "Cinderella on Broadway." He will play the leading juvenile part.

RIVERSIDE

A big show, with most of the entertainment in the first half, is on at the Riverside this week. Harry Carroll, in his big girl act, is headlining and, closing the first half, set a pace so fast that the balance of the bill had some difficulty in following.

Samayoa in thrilling aerial feats opened the show and set the pace for a fast smooth running performance. A number of Samayoa's feats are new and the showmanlike manner in which they were presented carried the act over.

Espe and Dutton, in a bit of comedy talk, dancing, juggling and acrobatics, have an act in which the strong features were elaborated upon and the weaker ones eliminated, the offering would be vastly improved. The comedy portion is by far the weak end of the act and, if this were cut and more made of the heavy juggling tricks, a later position on the bill could easily be held. If the young men, who bill themselves as versatile, care for that reputation, they can rest easily that they have it, for in the act is a little bit of everything.

Sylvia Jason and William Haig did wel with their "Book of Vaudeville," as their singing and dancing offering is billed. A little revision of the book, however, would not be amiss, particularly the chapter wherein Haig is told to sing a ballad. This might, with advantage, be eliminated altogether. It's the dull portion of the book. The best portion of the act is the burlesque opera portion, which scored heavily.

Harry Hines is back after many months' absence and found a warm welcome awaiting him. Practically all of his act, which consists of nut comedy and sinigng, is the same as when presented before, but both songs and stories hit the mark from start to finish. One of the big applause

Harry Carroll, assisted by Grace Fisher, the musical comedy prima donna; Harry Miller, a clever dancing juvenile; Higgins and Bates, a team of dancing girls, and a beauty chorus of six, has one of the most pretentious offerings vaudeville has ever witnessed. There is no plot to the piece, simply a collection of the catchy Carroll melodies strung together in dance and story form, bright and melodious. Carroll is on the stage continuously from the rise of the curtain to its fall, and plays the accompaniments to all the numbers, in addition to carrying the story of the piece along in song form. The scenery is beautful, the costumes rich and striking, and the piece is put on in a manner that is a real treat to witness.

After "Topics of the Day," in the second act, Ethel MacDonough appeared in "Milady's Busy Day." Miss MacDonough, whose offering is a collection of special and published songs, rendered with a number of costume changes, made behind a semi-transparent drop, found the spot a difficult one. Her songs are good and well rendered, but the changes following the gorgeous wardrobe display of the Carroll act, which closed the first half of the bill, had a decided tendency to slow the action of her offering. An earlier position on the bill would have suited Miss MacDonough much better.

"The Fall of Eve," a comedy playlet by Arthur Eckersley and Gordon Bostock, was well played by a company of three. It will be reviewed under "New Acts."

Burt Gordon and Gene Ford's "Recital Classique" gave the comedy end of the bill a big uplift. The act wa a laugh from start to finish. The act, built entirely for laugh provoking purposes, succeeds admirably.

The Four Readings closed the show and, despite the lateness of the hour, held the big audience in excellntly. W. V.

KING OPENING JUNE 7

Charles King will open at Keith's, Baltimore, on June 7, in a new vaudeville act and will play the Keith time following.

VAUDEVILLE

SHOW REVIEWS

ROYAL

A well-balanced bill at the Royal this week had Barbette opening on the flying trapeze and rings. He fooled some, who took him for a girl until he removed his wig at the finish.

Reed and Tucker, with their violins, filled the number two spot nicely and took several bows to good hands. The playing of the Poet and Peasant overture on the violin, with the bow held between the knees, showed admirable technic, but the tempo was rushed and there was an absence of phrasing and expression. As a gymnastic feat, it drew applause.

Miss Juliet was an exaggerated panic, holding the stage with unflagging interest for twenty-seven minutes and could have stayed as long as she pleased, without tiring the audience. Ever since she appeared years ago for William Morris, when she was a novelty mimic, making changes behind large parasols, she has steadily improved and, as a versatile impersonator today, she ranks second to none. Presenting her various imitations from different standpoints and angles, she is at all times artistic and entertaining. In rapid succession were presented Leonore Ulric, Jack Norworth, Irene Franklin, Frances White, Harry Lauder, Louis Mann, Irene Bordoni, Sam Bernard, Ethel Barrymore, Eddie Foy, Eddie Leonard, Pat Rooney, Belle Baker, Eva Tanguay, Fay Bainter, George Cohan and Grace La Rue. The audience called for more, but Miss Juliet was exhausted. She has Irene Franklin in voice, gesture and manner down to a nicety and, although it is rather difficult to pick any "best," the Ethel Barrymore and Eddie Foy and Fay Bainter, George Cohan bits, were very well done and exceptionally funny.

Maria Lo, with her Dresden China poses, has a dainty, refined, classy offering that shows class. More care should be exercised in preventing the back curtains from moving, as this gives the impression to some that the models move, which is not the case. The illusive effect of this slight detail, which can easily be remedied, is hardly believable unless witnessed from the front. The act went very well, a number of curtains being taken.

Solly Ward was a laughing scream and took so many bows that he was finally forced to address the audience, and responded with a neat speech of thanks. He is a good actor, and it is a safe bet that some manager will realize his merit and star him in a play of his own before many moons.

Following the Topics of the Day, although many of the gags were so old it was hard to decide which day, Murphy and Josephine, with a lot of travesty hokum, slammed over a number of laughs with dialogue, relative mostly to Miss Josephine's proportions. They sang "My Hero" from the "Chocolate Soldier" well, Miss Josephine displaying a tuneful, well trained soprano voice. A burlesque dance for a finish put them over strong.

Santley and Sawyer, with a pretentious offering with costumes, effects, girls, pulchritude, singing and snappy dancing, present a revue showing, among other bits, scenes from past Broadway successes, such as "Maytime," "Jack O'Lantern," "Chu Chin Chow," and others. They crowd a lot of material into thirty-three minutes, the piece having been produced by Hassard Short as a compilation of the best bits from the plays mentioned

Well rewarded were those who stayed to witness the Donald Sisters, who have the very best act of its kind for two girls on the stage today, and one that is superior to many men doing hand-to-hand and other tricks routined along the same lines. The girls look very well from the front, have exceptional figures and limbs that would do credit to Frankie Bailey. In neat costumes, they worked with a grace of movement, assurance and cleverness that bespeaks long practice and perfect confidence. H. W. M.

ALHAMBRA

Mr. and Mrs. Gordon Wilde, with their daughter, Connie, opened to a packed house. The shadow work done by Wilde and bits of which are done by Connie, is very good, while the comedy also found the audience easy in getting laughs. Connie is an attractive girl and may develop into a good performer in time.

Tuck and Clare seemed to have a routine that was new to this audience, for the contortion work and tumbling brought gasps and "ohs" repeatedly. Whether it was new or not, the boys deserved to go well, for they work hard and do their routine well. The talk can be improved upon, but it is a rare incident when an acrobatic turn does show good patter.

Mr. and Mrs. Jimmie Barry are still using "The Rube" turn, with a lot of bits they showed in "The Burglar." The talk and actions of Barry kept the laughs coming and the "Broken Heart" song was a howl. The closing bit has been slightly changed, with the assistant working as straight man, instead of with the "rube" make-up formerly used. Even this slight change is somewhat of an improvement and makes a more effective finish.

Anna Chandler, with Sidney Landfield at the piano, has a new vehicle since last seen in New York. The numbers are clever and the music pleasing. The opening is made by Landfield, who tells the troubles of being only a pianist, as he has to tend to the trunks, hotels, baggage, stage hands, etc. Miss Chandler then tells her troubles, and both offer an "I Told You So" number.

A song about having "lots of luck—all of it bad," led up to a "Vampire" number that is very clever. Miss Chandler delivers as effectively, in fact, more so, than in former days, and took two encores.

Jane and Katherine Lee started a two weeks' engagement at this house by stopping the show cold closing intermission. The kids get over mainly through sheer force of their personality and ability. The clowning of Jane was a delight to the audience, and Katherine also won her share of plaudits. The children could really give an account that would be one hundred per cent better (though it doesn't seem possible), if they had an act that was better adapted to themselves. For it does detract somewhat from their cuteness to hear kids of their age springing lines and gags that should come from old heads. The more childish the Lee kids appear, the longer they will be able to retain a natural appeal to an audience. For, eventually, as a rule, when a young child attains a certain amount of sophistication, the natural charm which should come with the words spoken is lost.

Harry Puck has added a lot of weight, but that didn't prevent him from attempting a dance. He did some hock steps at the finish of it very nicely. Puck makes a very good impression by his appearance and personality. His singing pleases and his piano work is good.

Victor Moore, with Grace Carr, his stage-hand company, and one of the Alhambra stage hands, scored the laugh hit of the show. Sidney Landfield assisted in one bit and did well. The act needs no description. It's one of the funniest in the show business.

Gus Edwards is still working with Alice Furness and Vincent O'Donnell. A new character in the act since it was last seen in New York is Hazel Furness, sister of Alice, who has succeeded Beatrice Curtis in the act last time. Edwards has added a few new songs, but, on the whole, the act remains practically the same as it was last season. O'Donnell is a favorite and the girls will soon be just as popular. Gus Edwards is undeniably clever, but much of his ad lib comedy is out of place.

Monroe and Grant closed the show with a bouncing turn. G. J. H.

COLONIAL

The Van Cellos, in "Foot Feats," started the ball rolling with an exhibition of pedal ability that amazed and amused. The ease with which the male member of the team, who does all the work, juggled and balanced various articles, using his pedal extremities as the supporting means, was really remarkable. The act has style, class and everything that goes with a first-class act. Their reception in the initial position was well earned.

Dotson, colored comedian and dancer, had the second spot to disport himself in. He placed on exhibition a variety of steps that won hearty applause from all sections of the house, and he deserved it. From one step to another he went with the easy grace and nimbleness so common to dancers of his style. He took an encore, doing his "Fit" number.

Claire Vincent and her supporting players, including Frank H. Gardner, in their clever comedy playlet, "No Trespassing," have improved greatly. The act has been fitted with the latest slangy phrases and wins laughs. The story is that of a wife who determines to make her husband a good soul. The novel manner in which she does this surprises and wins him over. It also surprised the audience. Miss Vincent is a comedienne of what might be termed a healthy, robust type, with a personality that fairly oozes out. The act was a success.

Jimmy Lucas, assisted by Francene and company, in a hokom special entitled "Vampires and Fools," held the fourth position and won numerous laughs with his funmaking. For a detailed review see "New Acts."

Bradley and Ardine, replacing Lew Brice, who was forced to withdraw, did well, all things considered. They danced with pep, speed and a will, but there was one thing that spoiled the act and that was the singing. It is generally conceded that dancers, as a rule, are poor singers and they were a good demonstration of the truth of that statement. When it comes to dancing, they are all there, but when they sing they are not. Their accompanist, a very clever chap, should be given billing as company, anyway. They scored and took an encore in one after the curtain had gone down on their act.

After intermission came, as usual, the humor of the land, redigested, like old hash, by Topics of the Day, following which was J. C. Nugent billed as "an artist of subtle charm." Nugent is undoubtedly a very clever monologist, who has a line of talk comparing more than favorably with any to be heard hereabouts. He works in an affable manner and gets his material, which contains many subtle remarks, over for plentiful of laughs, some of them scattered, it is true, but there just the same.

Pat Rooney and Marion Bent, assisted by Mlle. Marguerite, Frank Gill, Lucille Love, Lillian Fermoyle, Maude Drury and Vincent Lopez's Harmonizers, held the headline honors. The routine is the same as ever except that Pat has varied a step or two, and has got into the habit of letting fly some impromptu remarks here and there. The reception was the usual Rooney-Bent thing, loud applause, cries of "Bring on the kid," certain speeches, etc. They ran until 11.10 before they were allowed to leave the stage, after Pat had finally begged off.

Davis and Pelle, strong-arm physical culturists, in a fast hand-to-hand balancing exhibition, combining skill and strength, closed the show, much at a disadvantage. But, nevertheless, they worked hard, and those who remained rewarded them for their work, which was deserving. S. K.

DUDLEY TAKES OVER STOCK

Edgar Dudley last week acquired the 83 1/3 shares of the capital stock of Edgar Dudley, Inc., held by Alan K. Stuckey, who was one of the officers of Rothwell and Co., the exporting concern with offices in the Times Building. Now, Dudley and Delyle Alda are understood to own all of the capital stock of the booking corporation which bears Dudley's name and for which he has acted as principal business functionary.

The Dudley corporation was organized about a year ago with a capitalization of $25,000. Its capital stock consisted of 250 shares, par value $100 each. Its ostensible purpose was to book acts wherever they could be booked. Stuckey, according to Dudley himself, stuck in $1,800, for which he received one-third of the capital stock and was elected treasurer of the corporation. Dudley was elected president and also became the corporation's managing director. Since his election Stuckey is reported to have stuck in upward of $5,000 more into the corporation which he had the honor of serving as treasurer.

TALK OF BIG CONSERVATORY

LOS ANGELES, Cal., May 22.—A mammoth conservatory of music, national in scope, is being talked of here and it is expected that, before long, the organization of the project will be set in motion.

The scheme is backed by L. E. Behymer, a local impresario, who has been associated with operatic and musical affairs here for thirty-four years. It is his intention to establish an institution that will have, as its master instructors, internationally known musicians and artists. Four hundred and fifty pupils are to compose the school for each course, and singing, piano, violin, etc., will be taught in classes and individually. Individual teachers will be from among local musicians of note.

It is Behymer's hope to secure such artists as Schumann-Heink, Yvette Guilbert, Leopold Godowsky, Cadman, David Bispham, Albert Spalding, Tina Lerner, Maud Allen, Herbert Witherspoon and Marcella Sembrich, among others, as his teachers. The University of Southern California is expected to co-operate with him in the project

"KID" McCOY'S WIFE TO DANCE

LOS ANGELES, May 22.—A presentation of symphonic dances, featuring Dagmar Dalgren, the latest bride of "Kid" McCoy, is announced for this week at Grauman's Theatre. This will be her first public appearance locally. She has the distinction of being a pupil of Isidora Duncan.

BUCKNER CLEARED AGAIN

SAN FRANCISCO, May 20.—All of the cases against Arthur Buckner have been dismissed by Judge Oppenheimer. He was charged with receiving money under false pretenses. Buckner has left for New York where he was in trouble before coming to Frisco.

ATTEMPT SUICIDE

SAN FRANCISCO, May 20.—Katherine Cox, a vaudeville actress aged 25, attempted to kill herself in her dressing room in the Wigwam Theatre here, by inhaling gas. Home sickness was the reason she gave to the police.

CAN USE GOLF GROUNDS

Arrangements have been made with the Island Golf Club, in Troy, New York, for all vaudevile artists, who so wish, to use their grounds to play golf. Many are taking advantage of the grounds between shows.

LAW'S NEW ACT OPENING

Robert Law's vaudeville act, being presented with Olive Hill and Peggy Fair, assisted by Joe Lowerie, will open for the first time at Keith's Colonial next week.

VAUDEVILLE

HARLEM OPERA HOUSE
(Last Half)

Andres and Cotter opened with the man getting into an argument with a female "plant" in a box, which has been done for a century. The woman on the stage does a Swedish version of Yaka Hula Hicky Dula, a Norwegian folk-song and yodels, none of which were particularly strong. The man then does an announced impression of Bert Melrose. Tables, three-high, were used for the "fall" accredited to Melrose but Andres does not get nearly as much out of it as Melrose.

Silvers and Berger were a riot in the number two spot. Their opening was a scream and their harmony singing good. They were forced to take two encores. One gag was noticeable as belonging to Moss and Frye, "What do you know about electricity? I know enough to let it alone." If the boys would eliminate this, and they could easily do so, it would be in their favor.

"Mind Your Own Business," played by Hugh Herbert and Company is a cleverly written, cleverly constructed vaudeville offering, well played. There are lots of clever bits, the telephone was a scream and the line, "My partner is coming up for supper, get another egg," was a howl and got a hand. Referring to a check, the line "Try to cash it" has been used for a number of years by Franklyn Ardell in "The Life Saver." "Oh Boy," the gag line, punched over a good laugh whenever used. This sketch has more laughs in a shorter space of time than any seen by the writer in vaudeville since "The Wise Guy" first was played by Edmund Hayes and Emily Lytton. It was exceptional in its treatment and rendition, although to some, the theme, that of comedy written around suicide, death, murder and the drawing up of a will, would seem open to question.

After taking six curtains, Herbert dragged Sol Le Voy on for a bow, though what part he had in the success of the act was not apparent. Perhaps he furnished the clock from the "Country Store" that was used to show the passing of time. "Oh Boy."

Marino and Maley started off fairly well, but spoiled, altogether, an otherwise good program. The shirt with the back out and with a question mark drawn with grease paint on the bare back of the wearer was very bad. Not content with their own act, the near-comic had to come out after the lights were out and also take a bow at the finish of the Sterlings' act, which followed, thereby spoiling the class of their offering. Just why this is allowed by the act or the management is not clear. But it should not be tolerated by either.

The Sterlings have a neat, classy act and were rewarded by good applause until the incident mentioned, when the hand was killed.

Princess Jue Quan Tow, under New Acts.
H. W. M.

CITY
(Last Half)

Belmore and Lee opened to an exceedingly cold audience and deserved to go at least one hundred per cent better than they did, even though they were given three bows at the close of the act. These men work on a ladder that revolves, horizontally, as well as perpendicularly, and while it revolves in either direction, they go through a routine of work that compares favorably with Enos Frazere in dispensing thrills. They hang by their heels, by their toes, do iron-jaw work—in fact, have an act that could open any big time bill.

Hooper and Blanks, a colored couple, offered a routine of songs and dancing, with a bit of talk. The last mentioned could be omitted to advantage. The singing pleases and the dancing is fairly good.

Rives and Arnold were a hit, not due so much to their act as to the clever way in which they put it over. The man kids, through the entire performance, with people in the audience and does it in a way that gets over with an audience of this sort. The talk contains a lot of old gags, but got laughs because of the delivery.

The news reel was followed by Williams and Pierce, who presented a song and dance act in one and full stage. The two have the makings of a neat offering, and will do nicely. The routine, on the whole, is good, but the closing jazz dance lacks a punch.

Demarest and Collette, seen at this house before, were a hit from the start. Billy Demarest's comedy had them laughing all through the act and the instrumental bits also went well.

Halliday and Burns are using "The Battle of Whatstheuse," the former vehicle of Ed Gallagher and Joe Rolley. While they lose some of the laughs formerly got by Gallagher and Rolley, on the whole they handle the act fairly well and were a big hit here. They will be fully reviewed under New Acts.

Edwin George was a bit too clever for this audience and failed to get over as well as he would with one of higher grade. In fact, George will find the going difficult in the average small time house, for his act is made to order for a big time audience. Burlesque juggling is the type of work offered by George, interspersed by a line of patter.

Arthur Anderson, with his "Toys," were at this house only two weeks before and was playing a return engagement. G. J. H.

SHOW REVIEWS

PROCTOR'S 23rd ST.
(Last Half)

Reno and Wagner appeared in "Toyland," a quaint little act with the principals made up to represent toys, the man a soldier and the girl a doll. They do a series of dances. Later, the man does a cat. They went over fair. The act shows class and was deserving of more applause and a better spot.

Robert E. Connor and Company gathered many laughs and much applause, due both to the cleverly written lines and the admirable playing of the actors. The "sandwich man" was typed exceedingly well and acted at all times in keeping with the part. The lead was well played by Robert E. Connor, who displayed admirable repression. The "mother" speech, with its blending of humor and pathos, was rewarded by a hand. An excellent sketch that took a number of well-deserved curtains.

Ward Sisters, Berrens and Dooley, before a special panorama, did a number of dances, interspersed with songs and a piano solo. The girls dance cleverly and look beautiful and shapely in several changes of costume. At first, in dresses of chiffon with gold bodices, they put over a neat opening number. This was followed by a song by the good looking juvenile, who put it over well.

In hoop skirts, a picturesque dance followed and then came a song by the boy at the piano built upon the basic theme of Dvorak's "Humoresque" and entitled, "Woman Is a Puzzle That We Can't Make Out."

The girls, in green costumes, then did some kicking that, for grace and agility, was equal, if not superior, to the Dolly Sisters. A single song and dance by the juvenile was a hit. An announced medley of very, very old Oriental numbers by the pianist, was well played. None of the numbers were familiar to this reviewer, with the exception of the first, which sounded very Jewish. The girls looked pretty in short velvet pants and put over a fast jazz dance for the finish.

Ward and Green, in a splendidly written series of cross-fire gags, "cleaned up." Their material and manner of delivery and presention is "big time." They work with snap and understand the psychology of "timing" to a nicety. A very good act in "One."

Horace Goldin closed the bill with the same act that has been reviewed several times in these columns. He held them in and mystified them, as well as securing a number of laughs.

Rose and Ashton, and Matthews and Ayres, will be reviewed in the New Act Department.
H. W. M.

KEENEY'S
(Last Half)

Beck and Trust started the bill with their singing and piano offering and did very nicely considering the position and their offering. They offered a routine of popular published numbers, with which the audience was well acquainted.

The Three Priscilla Girls, wearing costumes that displayed their figures without bringing the censure of any, and offering a singing and dancing divertisement, won the approval of all. They sing well, their voices blending harmoniously. They also dance well. And, these two assets, combined with their personalities and appearance, put them over for a solid hit.

Anderson and Goines, two colored boys, offered a comedy turn that brought out gales of laughter. The taller of the boys is the comedian and the other works "straight," making a classy appearance. Their talk is on subjects that seem to belong peculiarly to colored folks and which never fail to arouse laughter from the other members of the human race. Their singing voices, which they employ to good advantage, are deep and resonant and sounded very well together.

The Pathe News reel came in for a few laughs and served to relieve the monotony of the vaudeville program for a while.

Amoros and Jeanette then offered their well known hokum turn, with Amoros clowning all through. They brought laughter, giggles and gasps of surprise, alternately. Some of their material could stand blue penciling, but, on the whole, their act is satisfactory.

"The Corner Store," that old relic of hokum and slush, followed them, and had lots of fun with itself and the audience. The older the hokum the better it goes, seems to be the rule and this case was no exception. The bit that got the most laughs was the "painting" bit, in which the men smeared each other with whitewash.

Clark and Lodge were the headline attraction here and the audience waited for them, anxiously. Unless we are mistaken, the last time we saw this act it was Clark and LaVere. But, we may be wrong. The routine is the same and the act was a riot. Clark's "Harry Lauder" was the hit of the act and brought them back for an encore.

The Kanazawa Boys have appeared hereabouts under another name. They offered a routine of risley work and closed the show with the proper touch of pep and go.

"The Orphan," with William Farnum, was the feature picture.
S. K.

JEFFERSON
(Last Half)

Carl and Emma Frabell opened with a song in one by Emma. The act is mainly a tight-wire offering and the song is of no use to the turn for Miss Frabell is, by no means, a wonderful singer. She is a pretty little girl, but looks don't always make up for a poor singing voice.

The stunts on the wire, done by both, are fairly good. The routine contains nothing that is extraordinary, however, and could use a good feature stunt with a punch for a finish.

Earl and Stewart, man and woman, opened with some poor comedy talk and offered for the main portion of their act some fair singing.

Bryan and Stewart, two young men, both working as "nuts," have an offering that is fairly good in spots, but needs a lot of going over in others. Of late a lot of performers seem to think that there is a laugh in the mere mention of the name Fally Marcus. It may be to an audience consisting of professionals, but what it means to an audience on Fourteenth street is a mystery. What is so funny about Fally Marcus, anyway? He must have a good press agent, for he gets more publicity from performers than any other booking agent we know of. The two closed with a very good dance, and if they can do more like it, they should put them into their routine.

John R. Gordon and Company offered a fairly clever comedy sketch that went over well. Two men and a woman compose the cast.

Dunham and Edwards, a skeleton and a stout fellow, were one of the big hits of the show with their singing and comedy. The talk relates mostly to their comparative widths and lengths, but the best part of the turn lies in their singing, most of which is of the "blues" type. The stout member of the team does a "Nance" towards the close of the act which was a howl here.

Howard and Ross followed with a routine of stunts and selections with the banjo. The pair know how to handle their instruments and found the audience easy.

Joe Darcy is now working in overalls and during the supper show, did not use the burnt cork. He is using most of his old material and could put in a lot of new lines advantageously.

Louis Kruter, a young man said to be seventeen years old and some kind of billiard champion, closed the show, assisted by an announcer. No matter what Kruter's age may be, he certainly knows how to handle a cue. He went through a routine of stunts, taking off the entire fifteen balls in one turn, and doing other difficult shots.
G. J. H.

REGENT
(Last Half)

Jack Goldie was not the first on the bill, but he certainly was first in the hearts of the audience. Nor was he undeserving of the large measure of applause that was his, for he is an essentially talented black-face entertainer. Not only is he able to put over a song, but he also is very adept at telling a humorous story; quite the sort of comedian that might find a definite place in a musical show.

Fritchie, a tramp acrobat, who tumbles on, under and around tables, opened the show and his antics established him as an entertaining act.

Burke and Betty sang and played several different instruments and danced. That is they tripped lightly now and then. But what counted most in their offering was Miss Betty's playing of brass instruments.

"Prosperity," offered by Edwin Redding and Company, is an interesting little homily on ambition and success. Tht story is simple, being about a spendthrift who forsakes the city, marries, and settles down in a small town, where he establishes a grocery store. This develops into a chain of several extending throughout the country. An ambitionless city salesman comes to the town, meets the erstwhile spendthrift and learns how superficial his own existence is because of his lack of ambition. It was well played.

Devoe and Taylor are both girls, one of whom plays the piano and sings while the other does herself credit on the violin. Their joint musical talent is decidedly marked, which accounts for the meritorious musical offering that is theirs.

Johnny Muldoon Company is a singing and dancing act that found favor. Muldoon introduces his dancers in song, his tenor tones being not unpleasant to the ears. In fact, they are quite pleasant. As for the two dancers he employs, they entertained in the manner that has established Fuse as the foremost exponent of that particular style.
M. L. A.

AUDUBON
(Last Half)

Ben Jackson had Elizabeth Brice and Will Morrisey playing a full week here. But we wonder how the patrons get to know who is headlining, for the acts are not advertised or billed in front of the house or on the posters. However, "The Overseas Revue" made up for three acts and instead of the customary six, the bill consisted of four, including the big one.

"Treasure Island," featuring Shirley Mason, was the film attraction and, considering the competition from the Rio and Hamilton, the house was fairly well filled on Thursday night.

Hector is, without doubt, about the most pleasing dog act yet seen in vaudeville. The turn is called Hector, but consists of five dogs, who work, with their master, on stage. Hector and Jerry are the featured ones, but the others are by no means behind them in showing intelligence, and that's giving some compliment to the others. The animals possess more than intelligence, for all of them seem to have an appealing personality. Their work is the kind that makes kiddies shout with glee, women exclaim "Isn't that cute," and the corners of the eyes and lips of men crinkle up in a big grin.

Hall and Zardo followed with a concert musical offering, using the violin and piano. One of the girls opens with the ivoried instrument and the other joins her with the bow and box. The opening number sounded like production music and was followed by a selection from the Hungarian "Gypsy Airs," on the violin, the other accompanying. The pianiste then offered a classical medley featuring "My Rosary" and both closed with a medley of popular airs. In the classical playing both showed ability. But the closing popular bits seemed to lack a punch. Perhaps a routine of newer numbers in that part would aid somewhat.

Willie Solar looked like a rowboat on the ocean in comparing his diminutiveness to the vastness of the house and stage. He offered his song routine. They like him here and showed it.

Elizabeth Brice and Will Morrisey, playing their second half of a full week's stand here with "The Overseas Revue," closed the show. Morrisey's comedy is a riot. Harold Whalen and his red "panties" were in evidence and pleased. The girls are capable. The act was a laugh from start to finish and pleasing in the song and dance bits.
G. J. H.

FLATBUSH
(Last Half)

Gaynell and Mack opened the vaudeville program with a dancing act that took the house, such as it was, by storm. The major portion of the work fell to the man, who offered a routine of acrobatic clog dancing that was a treat. He specialized in time stepping and no matter what form of step he was doing, he never once lost his beat. They were received with the enthusiasm they warranted.

Myers, Burns and O'Brien, three men with a piano, held the deuce position and it was a deuce of an act. From all appearances, they have been working cabarets or for some music publisher. Their idea of harmony singing is entirely different from that of hundreds of other acts. They evidently think that jazz singing means making an indescribable noise. It doesn't. One of the men showed some ability as a dialete comedian and it was due to his efforts in that direction that the act received the amount of plaudits it did.

George Randall and Company, in the same act he has been appearing in for the past four years at least, held the third spot. The only difference the reviewer noticed in the turn was that, since last he saw it, the people have been changed. The story of the sketch is too familiar to need repetition here. It was mildly received.

The second half of the vaudeville programme picked up and, from this point on, things began to hum. The Gilbert Sisters offered a clever singing and dancing turn, interspersed with a few comedy bits of business. The girls sing well, look well, and have some clever material. The one with the Sis Hopkin's braids is the comedienne of the turn and gets laughs easily. The act was a success and put the first sign of pep into the bill, which had slowed down after the first act.

Sissle and Blake, the aces of spades in the land of song, held a winning hand with their offering and beat the table. These boys have the art of song delivery mastered and offer their songs so that the audience likes them and cries for more. They were encored twice, which is a rather good showing on a Thursday afternoon, with a half-filled house.

The Royal Yuena Japs closed the variety section of the afternoon's entertainment with an oriental gymnastic and risley work exhibition. These sons of Nippon worked hard and injected lots of speed and comedy into their routine, with the result that they closed the show as it had started.

Violet Heming, in "The Cost," was the feature picture.
S. K.

VAUDEVILLE

WILLIAMS AND PIERCE

Theatre—*Folly.*
Style—*Singing and Dancing.*
Time—*Eleven Minutes.*
Setting—*Special, in One.*

Williams and Pierce open before a special flash drop showing birds flying in formation, with a special rube number. Doing a strip change, they then put over a song and dance neatly, Pierce in a Tuxedo and "Bobbie" in a dress of lace net, trimmed with blue and pink. The man follows with a solo dance to a "blues" and does some good kicking, which was rewarded with a hand.

A novelty bit was next introduced by Miss Williams, who sang "How Would You Like To Be My Chauffeur," from a small Rolls-Royce, using the small headlight as a spot to flash different persons in the audience, much after the manner of Alice Lloyd, but with the idea considerably improved. She looked resplendent in a gown of purple and gold and a taking head-dress. The number went over for a hand and was neatly and gracefully accomplished.

Pierce's song, which followed, was weak and could be omitted without impairing the act. In "three," an acrobatic waltz with backbends to the floor by Miss Williams, showed grace, agility and the result of long and careful training on her part. The man seemed a little stiff and not any too sure, but, no doubt, with a little playing will be more at ease.

Another change by "Bobbie," followed, this time to flesh colored tights, with gold trunks and bodice and a short blue-satin skirt which showed her form to good advantage. Going back to "one," the couple finished with a fast acrobatic dance which put them over nicely.

Pierce should practice taking bows and make an exit each time Miss Williams does so. His coat sleeves seemed too short or else they "ride." This should be remedied.

The act is not smooth as yet, but, with a few minor changes and a few weeks' work, should frame up well for the better houses, the personality, charm and dancing ability of Miss Williams being the most valuable asset. H. W. M.

LA BERNICIA AND CO.

Theatre—*Proctor's 23rd Street.*
Style—*Dance offering.*
Time—*Twenty minutes.*
Setting—*Four, special.*

The stage is set to represent a drawing room, with a huge velveteen drop, which discloses an attic when it parts.

The act opens with the attic shown, where an old couple are seen at work trying to move some things about. Reminiscences come and they talk of the past.

In her youth the woman had been a great dancer and the talk turns to the days when she danced her way into the man's heart. As they talk, the scene slowly fades away and, into the drawing room comes the spirit of La Bernicia, the old danseuse, who dances the steps she did when a girl, accompanied by a violinist and harpist, appropriately costumed for each dance. The first is a Japanese number, the second a gypsy dance and the third and last, an eccentric Jack-o-Lantern number.

Bernicia dances gracefully and with the ease of one accustomed to the movements of the ballet. The musicians who assist, play well, the only fault with their part of the offering being that the violinist is in too great a hurry to leave the stage after he is finished. The two who play the elderly couple should speak louder, as their voices did not carry all over the house. The act is excellently staged, costumed and presented. The main figure is Bernicia and she stands out conspicuously and easily as the bright offering. S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Page 19)

PRINCESS JUE QUAN TOW

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*Special, in one.*

This Chinese princess, in a beautiful cloak of white satin, embroidered with blue flowers and carrying a peacock feather fan, opened with an explanation that she was a real Chinese girl and would sing a Chinese lullaby. She speaks exceptionally good English, with clear enunciation and remarkable intonation.

Her opening speech received a good hand, as did the lullaby which followed. "I Was Very Green When I Came from China," with a cleverly written lyric, was well delivered. Changing to an American costume, she looked pretty and airy in a cream-colored lace net, with a hat which set off her type of beauty. "Annie Laurie" was a hit, as she sang it in full rich contralto. For a finale she did a popular published "nut" song, giving first an impression of an American "nut" comedienne and following with the same song as done by a Chinese "nut" comedienne.

Princess Jue Quan Tow has a great personality, is pretty and artistic to a degree. Her hands, with their tapered fingers, were used most gracefully. She shows class, is big time material and would "clean up" at the Palace, and be a very desirable acquisition as a specialty with a revue or musical comedy. H. W. M.

ROSE AND ASHTON

Theatre—*Proctor's 23d St.*
Style—*Talking and singing.*
Time—*Thirteen minutes.*
Setting—*One.*

As two surveyors, Rose and Ashton attempt a lot of very small time talk. Such inanities as "bump, lump, dump," and the crying bit by the big fellow are about as excruciating a lot of unconscionable piffle as can be imagined,

While talking a song the "straight" man held on to the surveyor's instrument, probably to see how the song would go or was laid out.

The change of dressing by the person attempting the humor was very much "medicine-show," the lady's slip suggestive and the attempted harmony very bad. A very clumsy, amateurish and ill-advised fall at the finish was a most ordinary and unnecessary piece of business.

Pulling a wig to show a bald head seemed a plea for the audience to respect old age. But old age should respect an audience and give it something by way of amusement for the money it has paid at the box office. H. W. M.

MATTHEWS AND AYRES

Theatre—*Proctor's 23d St.*
Style—*Talking and singing.*
Time—*Sixteen minutes.*
Setting—*One.*

Frank Matthews and Ada Ayres have a very nifty line of "wise" talk of big time calibre. Ada is the most clever worker seen in many and many a day. Her personality and smile, manner of "feeding" and "springing" the cross-fire comedy put her in a class by herself.

Frank is right there with the get-back sallies, and both work as if they enjoyed, which has its attendant psychological effect upon an audience.

The talk is largely concerning the impecuniousness of the man, is bright, full of punches, and clever. A song is well delivered and the jazz steps, with the "shoe" business at the end, good for solid applause on any bill. They took a number of bows to emphatic hands. H. W. M.

KENO AND WAGNER

Theatre—*Greenpoint.*
Style—*Novelty.*
Time—*Twelve minutes.*
Setting—*Four, special drop.*

Keno and Wagner have an act that will encounter no difficulty in its attempts to please, for they are clever and do their work well.

The drop represents a toy shop and the man is dressed as a tin soldier, every detail of make-up being perfect, while the woman is a mechanical doll.

He opens with a well done clog dance in which he does some difficult steps, yet does not move his leg above the knees. She then enters and they go through a double mechanical dance, followed by a number which the girl sings, telling of how a toy maker made a doll and reversed the works, and showing what happened to her when she tried to walk. The song then goes on to tell that he corrected the evil so that the doll could dance. She also showed how the doll danced.

The man then changes from a tin soldier to a cat costume and some funny business between himself and the mechanical doll is introduced, the act closing with a dance.

The idea is not new, but the manner in which they present the act gives it the appearance of being something out of the ordinary. Credit should be given them for their personalities, apparent despite the nature of their work. S. K.

JOLLY AND WILD CO.

Theatre—*Greenpoint.*
Style—*Nut comedy.*
Time—*Twenty-two minutes.*
Setting—*Two, special.*

The special drop employed in this act depicts three different stores, a tailor shop, music store and millinery shop, all alongside each other. There is a piano outside the music shop.

The act opens with some talk concerning their various businesses, drifting from that to love and prohibition, both topics of everlasting interest. The one who plays the tailor furnishes all the comedy, which is of the nut style. The act is loud and noisy, which qualities might seem, to some, to be virtues. They live up to their billing by being jolly and wild and furnished much robust fun.

The only bit in the whole act that should come out is the "lighthouse" bit, during the course of which the tailor spits all over the orchestra leader. While people think this is terribly funny, others will more likely be offended and disgusted. S. K.

WILSON AUBREY TRIO

Theatre—*Proctor's 23rd Street.*
Style—*Acrobatic Novelty.*
Time—*Eighteen minutes.*
Setting—*Four and one.*

Three men, with comedy make-up and clothes, go through a routine of triple bar stunts with pep and speed, introducing a lot of pantomime comedy. The work on the bars is clever and some of it hazardous, but the trio put a comedy touch to it all. After about twelve minutes of double, single and triple bar stunts, the curtain is lowered and the act moves to one, where some burlesque wrestling takes place. This was a scream throughout and had the audience in stitches.

The burlesque is supposed to represent the champion heavyweight wrestlers of the world in a bout. The act will do for the better style houses, as well as the smaller time, for it will not only thrill, but will amuse, as well. S. K.

BROWN AND ALLAN

Theatre—*Proctor's 23rd Street.*
Style—*Skit.*
Time—*Twenty minutes.*
Setting—*Two exterior.*

This couple have a very pleasing, clever, two people skit, in which a familiar subject is handled in a novel manner. The situations are funny, the comedy good and the acting and singing clever and harmonious.

The act opens on a dark stage, portraying a street with the man entering, while soft music is being played. He goes to the door of the first house and, as he is about to enter, a series of screams pierce the quiet of the night. Then the lights go up, and, from the second house, a man dressed as though he were about to retire, emerges and goes to the window of the house next door. More screams.

He then re-enters his own house and stealthily puts his head out the door. A girl next door does likewise, and, finally, mustering enough courage, they exit and meet. Some talk regarding burglars and heroes follows and the conversation runs from that to marriage. After some very funny bits of business, all in line with the topic of conversation, they get confidential and the man relates a story of being a government detective who is hiding some very important war department papers.

He then admits her to his house and she steals the papers. He takes them from her and reads them over, discovering that she also is a government detective. He proposes and is accepted and the act closes with them singing a duet called "You're the girl who was made for me." S. K.

"THE CHAMPION"

Theatre—*Proctor's 23rd Street.*
Style—*Playlet.*
Time—*Thirty-three minutes.*
Setting—*Three special.*

The action takes place before a set supposed to represent the exterior of a Sporting Club. The characters are two boxers, their manager, a hanger-on, the sweetheart of one of the boxers and the mother of the other.

The girl, the daughter of a millionaire, refuses to have anything to do with Jimmy, the "prize-fighter," unless he promises to give up the fight game. At first he is reluctant, but finally agrees.

At this juncture, the mother of the other boxer enters and makes a plea to Jimmy and his manager to help her find her boy, who has run away from home. She is now practically penniless and alone. Jimmy, despite his promise, then determines to enter the ring again and fight a so-called champion of the world, in order to get the money she requires. The stage is then darkened and the centre of the drop is lighted, revealing an inner setting of a ring. The battle progresses for three rounds after which the old woman recognizes in the champion, her runaway son.

The act will do for the popular houses. It is hardly big time stuff. S. K.

GRACE HANSON

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

During the past year, Miss Hanson has been singing with slides, for publishers, at Proctor's 125th Street Theatre. She is now essaying a single in vaudeville, but, it appears that she is still doing work for one particular publisher, for her routine consists of numbers that are put out by one house. She has a pleasing voice, attractive appearance, and also possesses some personality. G. J. H.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

SEARCH FOR NEW TALENT PROVES VERY DISAPPOINTING

Hope of Managements of Uncovering Batch of New Artists Does Not Come True—Only Mediocre Talent and Material Uncovered—May Be Discontinued

LONDON, Eng., May 22.—The talent finding competitions inaugurated some time ago by the managements of the Moss Empires and Stoll Circuits, have, up to date, proved very disappointing, inasmuch as the hopes of the managements to unearth a lot of undeveloped talent, which could, in time, be made into first class attractions, have been unrewarded.

These tests were inaugurated about six weeks ago and acts from the provinces which looked likely were guaranteed transportation to and from London, salary, a fair trial and the co-operation of the circuits. Matinees are also being held in the other cities of the circuit, with similar guarantees offered to players.

The Stoll series ended some time ago, with not one of the hundreds of acts which were tried out signed as a headline attraction.

It had been the hope of the circuits that they would find a lot of undeveloped George Robeys, Vesta Tilleys, Alice Lloyds, Grocks, and the like, but, so far, their efforts have been successful only in uncovering many who worked like them, but never would be able to really compare with them. The matinees are scheduled to cover another month, but it is intimated that they may be discontinued before that time arrives, inasmuch as the expenditures of time and money have shown unsatisfactory returns.

FRENCH SETTLE TAX SCHEDULE

PARIS, France, May 23.—The newly passed tax law as relating to amusements, has gone into effect and, while the rate is higher, the actual amount of taxes assessed is lower, as the additional rates proposed have been reduced, or cut out entirely. The schedule provides for a tax on all forms of amusements, not exceeding 6 per cent. for the government, over a municipal tax and poor tax of 10 per cent. The original rate of taxation for amusements was about 40 per cent., but the new law limits it to 26 per cent.

"BRAN PIE" FURNISHED UP

LONDON, Eng., May 21.—The third addition of new material to Andre Charlot's revue, "Bran Pie," was made last week, when a travesty of "Richard III" was put in, together with a new sketch called "The Ideal Home Builder" and "The New Poor." Beatie and Babs replaced Lee White and Clay Smith in the cast, while Jack Hulbert still remains at the head.

MANY MUSICAL PIECES COMING

LONDON, Eng., May 20.—A flood of new play material has struck London and, among the many are three musical comedies, tentatively titled, "Lollita," by Harold Simpson and Merlin Morgan, "Who's the Lady," an adaptation of a farce, and "Mrs. Challenger's Choice," by John C. Johnson, the latter play being as yet unmusicalized.

GUITRY PICKS LONDON PLAYS

PARIS, France, May 22.—Sacha Guitry, who will have a season of his plays in London, with the elder Guitry's appearing, announced this week the names of some of those he will present. They are "Pasteuer," "Mon Pere Avait Raison" and "Beranger." He has also finished seven new plays and has four in hand.

GUIETRY'S PLAYS O. K.

LONDON, Eng., May 24.—The London play censor has given his official sanction to Viola Tree and Charles Cochran's production of a series of Sacha Guietry's plays, to be produced throughout the season beginning next week.

PAYS $6,000 FOR TRIP

PARIS, May 24.—The strike tie-up here on the railroads caused Mary Garden to spend $6,000 so that she might journey to Nice. She left several days ago by automobile. Five trucks, with five tons of baggage followed.

MERSON JOINS "WHIRLIGIG"

LONDON, Eng., May 20.—Billy Merson, who has been appearing in his "Society Entertainers" skit, has joined the cast of the "Whirligig," and is presenting his act as a feature of the show.

TWO "TIGER-TIGER" PLAYS

LONDON, Eng., May 21.—The right to the title of "Tiger, Tiger" is in dispute, the parties to the controversy being John Pollack and Edward Knobloch. Knobloch's play was produced in America and Arthur Bourchier has the English rights. Pollock's play has not yet been produced.

The Bourchier piece is shortly due at the Strand with Kyrle Bellew in the leading role, supported by Stella Mervyn Campbell, Florence Wood, Gilbert Hare, Herbert Ross, Allen Jeayes, Herbert Brunston and Leon Quartermaine.

AUTHORS ASK AID

BERLIN, May 20.—A committee of German dramatists and composers of music, among whom are Herman Sudermann and Ludwig Fulda, has appealed to President Ebert to aid the playwrights and composers of Germany, the majority of whom are in poverty. The organized dramatists and composers demand that they be represented in the German Economic Council.

The committee pointed out to President Ebert that the brainworkers were being crowded out by the laborer in the struggle for existence.

PRESS AGENT IS BUSY

PARIS, May 24.—Kay Laurel, formerly with the Ziegfeld Follies and now engaged with Pearl White in the making of several motion pictures, is reported to have a lost a diamond and emerald pin valued at $10,000. Morris Gest and William Page's names have been given prominence with the reported robbery and this, coupled with the announcement that Pearl White had a sable coat valued at 150,000 francs stolen a short time ago, seems to indicate that it is a press story.

FRANKFORT OPERA CLOSED

BERLIN, Germany, May 20.—The Frankfort Opera House has been closed and its leading tenor, Signor Resni, has been jailed for eight days for inserting several verses in a song criticizing the relations of the French and Germans. General Degoutte, who was present at the opera when the remarks were made, is responsible for the action.

PICKED FOR BAINTER PART

LONDON, May 22.—J. L. Sachs has chosen Iris Hoey to play that Fay Bainter part in "East Is West," the American-Chinese play at present running in New York.

JOSE COLLINS TO LEAD

LONDON, May 21.—The leading role in "The Southern Maid," which follows "The Maid of the Mountains," will be taken by Jose Collins.

NEW COMEDY GOES OVER

LONDON, Eng., May 22.—A new comedy, entitled "I'll Leave It to You," by Noel Coward, produced in the provinces and now playing hereabouts, has been meeting with phenomenal success.

The story tells of a family that is left destitute by the death of the father and, inasmuch as they have all been educated and none of them have ever learned to make a living, they are in a sorry plight. However, they have an uncle, Daniel, who is in South America, where he has been, according to report, making a lot of money.

Uncle Dan arrives and immediately starts to set things right. He tells them that the one who can learn the most profitable means of livelihood will inherit his fortune and, in a frenzy, they start out to make good, with the result that one of the two boys becomes an engineer and the other a composer. Of the girls, one becomes a novelist, another a picture actress and the third an artist. It develops, however, that Uncle Dan has never had a shilling at all, and, at first there is indignation. But, realizing that if it had not been for him they would now be nowhere, they all apologize for their attitude toward him and all ends happily.

In the cast are Kate Cutler, Douglas Jeffries, Muriel Pope, Stella Jesse, Noel Coward, Moya Nugent, J. Farren Soutar, Lois Stuart, Esme Wynne, E. B. Hunter.

WITHERS WINS CASE

LONDON, Eng., May 22.—Charles Withers, the American performer who has been appearing here in "For Pity's Sake," won a breach of contract suit last week.

The plaintiffs in the action were the London Theatres of Variety, Inc., which claimed that Withers had failed to keep a contract with them for two weeks' work. He entered a counter claim asking for a week's salary. The issue was whether or not an option clause calling for an additional two weeks meant two consecutive weeks, or two weeks at any time at all.

The court decided that it meant two consecutive weeks, inasmuch as that was the common interpretation of such a clause, and denied plaintiff's claim for damages of $2,500. Withers' salary for a week was $1,250.

DANCER KILLS SELF

BUDAPEST, May 21.—Husi Kaczki, a dancer, stabbed herself to death here after attempting the life of a police officer.

Her lover, Miklos Zehner, was arrested as a plotter against the government, and, while talking with him, she attempted to kill the police officer in order to set him free. The officer, however, disarmed her and she stabbed herself with a hatpin, plunging it through her heart.

MARIE GOFF RETURNING

LONDON, Eng., May 22.—Marie Goff, who has been appearing in the role of the cabaret singer, in "The Man, Who Came Back," is returning to the United States to appear in another Brady production, and her place in the cast has been taken by Peggy Marsh, who claims a portion of the Marshall Field estate on behalf of her son.

BOSTOCK BUYS "MORALITY"

LONDON, Eng., May 24.—J. Gordon Bostock, author-producer, has purchased the American rights to David Owen's play "Morality," and will present the piece on Broadway after he has had it adapted for the American stage.

GEST SAILING FOR HOME

LONDON, Eng., May 22.—Morris Gest, American producer, is on his way home to the United States. He was forced to change from the Kaiserin Auguste Wilhelm to the Rotterdam.

STRAUSS GOING TO ARGENTINA

BERLIN, May 22.—Richard Strauss, the composer, will sail for Argentina on June 11. He will remain there until December.

HAS AUTO BOUDOIR

PARIS, France, May 22.—Mlle. Mistinguette, musical comedy star, created a sensation here this week when she arrived at Longchamps attired in a different gown than that which she wore when she left the theatre, for the change had been made in her auto boudoir, which she had made especially for the purpose of changing her clothes while on the road. The car is equipped with rugs, a divan and a wardrobe closet, a wash basin and dressing table. The walls of the car have portholes instead of windows and the roof has a skylight.

DIVORCES FORMER DANCER

LONDON, Eng., May 22.—Lord Sholto Douglas, son of the Marquis of Queensbury, has been granted a divorce from Loretta Mooney, a waitress and dancer in a Bakersfield, Cal., dance hall when he married her twenty-five years ago. In his petition, Lord Douglas claimed that his wife's intemperance was the cause of their trouble and this had been accentuated since the death of their eldest son at the front.

At the time of the divorce, Lady Douglas had been living with a man known as Thomas Felix Palmer, in a public lodging house, as his wife.

DeCOURVILLE SHOW SHAPING UP

LONDON, Eng., May 22.—Albert DeCourville's newest revue "Jig-Saw" is about ready to open. In the cast will be the Dolly Sisters, part of a large American contingent of performers. Daphne Pollard, Maissie Gray and Fred Allendale will also have principal parts. The show will be produced at the London Hippodrome.

MILAN LIKES IRISH SINGER

MILAN, Italy, May 21.—Margaret Sheridan, an Irish prima donna appearing in opera here, has been styled by the newspapers as a "second Patti." She is popularly known as "The Irish Nightingale," of "Madame Butterfly," her greatest triumph having been made in that role.

DESLYS' JEWELS TO BE SOLD

PARIS, May 22.—The jewels left by Gaby Deslys, valued at about 8,000,000 francs, normally $1,600,000, will be sold here next month, the Seine tribunal decided this week. Their proceeds will go to the benefit of the poor of Marseilles, according to the will left by Gaby.

UNION BLACKLISTS ACTRESS

PARIS, France, May 22.—Mlle. Suzzanne-Despres, wife of M. Lugne-Poe, has been blacklisted by the Actors Theatrical Trade Union for her attitude in the several actor-manager controversies that have arisen. She has always been against the union.

"KITCHEN" PLAY TO CLOSE

LONDON, Eng., May 22.—Lady Forbes-Robertson and her company, presenting "Come Out of the Kitchen" at the Strand, will close their eleven weeks' season on May 29, unless they can secure another theatre in which to present the play.

WRITES GABY'S AUTOBIOGRAPHY

LONDON, May 22.—The life story of Gaby Deslys has been published in book form by Nazarienne Daan Kannibelle, from a diary kept by Deslys. It is now being presented in serial form in newspapers.

MORRIS SIGNS TOM BURKE

LONDON, Eng., May 22.—Tom Burke, the English tenor, has been engaged by William Morris to sing at one hundred concerts in the United States and Canada next season.

ERROL LIKES AMERICA

LONDON, Eng., May 22.—Bert Errol, the female impersonator, likes America and his reception by American audiences, very much, according to a letter of his, published here.

BURLESQUE

MANY REVUES OPENING IN CHICAGO

PARKS IMITATING CABARETS

CHICAGO, Ill., May 23.—Burlesquers need have no fear of a dead summer in and around Chicago. This city has become a metropolis of revues. Almost every cabaret is installing one and the outdoor amusement parks are following their example. The revues here run for six or eight weeks and then make an entire change of cast. Producers are depending wholly upon vaudeville and burlesque talent.

Emile de Recat has staged two productions in the amusement parks. At Riverview, he has installed a revue with a cast of principals that includes Romanos Sisters, Stewart and Rathburn, Mabel Boyer, Grace Chester, Madaline Ferrer, Jack King and Mack Carter. It is called "Stop, Look and Listen," and has a chorus of sixteen girls.

At White City, de Recat has "The Garden Follies," with Dorothy Schultz, Frank Norton and Billy Lester as the principals, supported by a cast of twenty girls.

At the Rainbow Gardens, a vaudeville and musical revue is offered nightly.

Marigold Gardens offers "The Marigold Frolics," with Tomlinson Twins, Edith Allan, Emerson and Baldwin and Loretta Ray in the cast.

Winter Garden has Virgil Bennett's "Springtime," which includes Donald Kerr, Helen P. Delaney, Dolly Wilson, Hallye Nestor, Belle Connolley, Mlle. Dorothy Lange, Jack Hoden, Ralph Bart and Bert Lewis, as principals.

The Edelweiss Gardens has booked Grace Cameron, La Petite Reviera and La Sovia and Gilmore as principals, being supported by a chorus of twenty.

Terrace Gardens has engaged Orrin and Ellen Markhus, Hilda, Victor La Salle and Loretta, Montana Four, Rose and Honey and their skating ballet of fifteen girls.

Ike Blooms Midnite Frolics is composed of Josephine Taylor, Lilly Lewis, Glory Hilderbrand, Frank B. Gash, Frank Gould, Ferrol Fairman, Lamb and Goodrich, Florence Turner, Gladys Bagley, Billy Martin, Peggy Perry, Edna Dean, Margaret Earl, Corine Dalton, Clara Gibson, Ethel Ashley, Trixie Baker, Suzanne Brentes and Jewel Vincent.

At the Green Mill Gardens, an elaborate revue is being used, composed of vaudeville and musical comedy talent.

LEWIS AND DODY SPLITTING

The team of Lewis and Dody will split this summer. Lewis will work alone with one of Hurtig and Seamon's shows next season, and Dody will be seen in vaudeville. They will, however, play a few weeks in vaudeville this summer together.

POST SIGNS FOR "FRENCH FROLICS"

Gene Post, who closed with the "Cracker Jacks" recently, has signed a contract with E. Thos. Beatty for his "French Frolics," as "straight" man, for next season.

FORM VAUDEVILLE ACT

Frank X. Silk, of the "Grown Up Babies," and Harry Hills, of the Edmond Hayes Show, will open in vaudeville in a comedy talking act next week.

ILLNESS MAKES MURPHY CLOSE

On account of illness, Danny Murphy was compelled to close his season at the Empire, Albany, with the "Oh, Girl" company.

BELFRAGE FILLING ROSTER

George Belfrage has engaged the following principals for his "Hip, Hip Hooray" on the Columbia Circuit next season: George Hayes, Ben Pierce, Pat Kearney, Jack Dorman, Jack Myers, Helen McClain, Kitty Warren and Vivian Myers.

The executive staff will be George Belfrage, Manager; Al Lubin, agent; Harry Amor, musical director; Irving Barker, carpenter; Chester Guyer, property man; William Giessler, electrician, and Kitty Armor, wardrobe mistress.

FILLED IN FOR BESSIE McCOY

PHILADELPHIA, Pa., May 20.—When Bessie McCoy Davis dislocated her knee at the Sam Shubert Theatre here recently, during the performance of the Century Midnight Whirl, Kyra, doing a series of classic dances in the show, played her part. Kyra opens June 7 with the Winter Garden Show in Chicago.

DALEY GOING WITH KRAUSE

Eddie Daley, who recently purchased his own and Lena Daley's release from E. Thos. Beatty, for $1,000, will manage Dave Krause's show on the American circuit next season. The show will be known as the "Kandy Kids," with Lena Daley featured. The Daley contract had another year to go with Beatty.

"BOZO" SNYDER CLOSES

Tommy "Bozo" Snyder closed his season last Wednesday in Newburgh and left New York Thursday for Boonsboro, Md., where he will spend the summer on his farm. He will return to New York in August to start rehearsals.

OPERATE ON ALMA BAUER

BOSTON, Mass., May 24.—Alma Bauer (Mrs. Dan Coleman) was operated on yesterday at a private hospital here for gallstones, and is doing nicely. She was with the Harry Hastings Big Show this season.

GET PANTAGES TIME

Rubini and Rosa, the two girls who were with the Al. Reeves Show on the Columbia Circuit the past season, have been routed over the Pantages Circuit, opening Sept. 5, in their musical act.

MILDRED LAURIE RE-ENGAGED

Mildred Laurie has been re-engaged by Barney Gerard as soubrette for one of his shows next season. She was with the "Girls from the Follies" this season.

LOU REALS SAILING

Lou Reals, manager of the "Sport Girls," will sail on May 29 for Europe to visit his mother in Switzerland. He will be away for about two months.

SYRACUSE STOCK CLOSING

SYRACUSE, N. Y., May 22.—The stock company which has been running a few weeks at the Bastable, this city, closes tonight. It did not take here.

KELLY BUYS A HOUSE

Lew Kelly, the burlesque comedian, has bought a home on Hendrickson avenue, Rockville Centre, L. I. The price paid was $12,000.

OPEN IN VAUDEVILLE

John O. Grant and Billy McIntyre, of Barney Gerard's "Some Show," opened in Boston Monday, playing the New England Keith time.

ARTHUR PUTNAM RE-ENGAGED

Arthur Putnam, who is doing a "legit" in the Lew Kelly Show this season, has been re-engaged for the show next year.

COLUMBIA TO PLAY EMPIRE, PROVIDENCE

SWITCHED FROM AMERICAN

The transfer of the Empire Theatre, Providence, R. I., from the American Burlesque Circuit to the Columbia Circuit, which was announced early this week, is said by burlesque men to be the beginning of a series of such changes throughout New England, now in contemplation for next season.

Just why the Empire was assigned as one of the houses which will play Columbia wheel attractions was not revealed, nor was it stated whether the American Circuit would designate a theatre to house its wheel attractions in that town.

As a matter of fact, until several years ago the Empire was known as the Westminster Theatre and, as such, was a Columbia wheel house. Then it was transferred to the American Circuit and now it is to be transferred back again to the original burlesque circuit whose attractions it formerly played.

CHICAGO HOUSES CLOSE

CHICAGO, Ill., May 22.—To-night witnessed the closing of Chicago's three leading burlesque houses, namely The Star and Garter, Columbia and Englewood. "The Beauty Trust" ended the season at the Star and Garter; "The Star and Garter Show" put the final touches to the Columbia and the Stone and Pillard Show dropped the asbestos on the Englewood theater.

All the houses will remain closed the entire season, undergoing repainting and decorating and being given a general house cleaning. They will announce their openings in August.

BAKER CONTRACTS ARE GOOD

I. H. Herk, president of the American Burlesque Association, states that all contracts made by the late Charles M. Baker will hold good, and that those holding same will report, if possible, to him at his office in the Columbia Theatre Building Tuesday, June 1.

SYRACUSE BILLPOSTERS ORGANIZE

SYRACUSE, N. Y., May 22.—A bill posters' and billers' union has been organized in this city by Jack Fay, who, this season, was ahead of the "Jazz Babies." It is known as Local 73 of the Billposters' and Billers' Union of the United States and Canada.

KAHN'S CAST CHANGES

Harry Bentley and Lucille Rogers opened at Minsky Brothers' National Winter Garden Monday. Micky Markward will open there next Monday. Lillian Franklin and Doris Greenwald closed there last Saturday night.

CLAIRE DEVINE TO RETIRE

Claire Devine, in private life Mrs. Henry Dixon, wife of the burlesque producer, has announced her intention of retiring from the stage at the close of the present season.

LeVAN SIGNS WITH DIXON

Harry ("Hickey") LeVan, has signed to appear as principal comedian next season in "The Big Sensation," the name of Henry Dixon's show on the American Circuit.

Burlesque News Continued on Pages 25 and 31

BAKER WILL TO BE CONTESTED

That a legal contest will ensue over the estate left by the late Charles M. Baker," who died intestate, was indicated last week when Mrs. Bertha Baker, through her attorney, Jacob I. Goodstein, obtained an order from Surrogate Foley enjoining Augusta Baker, the late producer's first wife, who now claims to be his widow, from acting under letters of administration granted to her and Sophia B. Jettleson May 15. A citation has also been issued, returnable June 24, on which day the parties will submit their claims before the Surrogate.

In her petition for a restraining order, Mrs. Bertha Baker sets forth that Morris Baker, or Charles M. Baker, as he was known, obtained a divorce from Augusta, or Gussie Baker, April 27, 1911, the decree having been obtained in Chicago. Her petition further recites that she married Baker June 12, 1912, more than a year after he obtained a divorce from his first wife; that they were married in Boston by a Justice of the Peace, and that the issue of this marriage is a daughter, Bertha, now seven years old, who was born November 17, 1913.

Mrs. Bertha Baker, who lived happily with her late husband up to the time of his death, and who, during her husband's lifetime, had never heard that the first wife disregarded their Chicago divorce, as she apparently does, is now asking the surrogate to revoke the letters of administration granted to the woman that married Baker in New Haven in 1893 and with whom Baker had one child, Pearl Baker, now twenty-five years old.

The value of Baker's estate has not been determined thus far, but it is variously estimated to be worth in the neighborhood of from $10,000 to $25,000. It is known, for example, that he held proprietary interest in three shows with franchise privileges over the American Burlesque Wheel. These shows are: "The Tempters," "The Sport Girls" and "Sweetie Sweetie Girls." Just how much of an interest he held in each has not yet been revealed, but it is quite unlikely that it amounted to less than 25 per cent. In addition, Baker is known to have owned several thousand dollars worth of jewelry, which he acquired in the last few years.

An interesting feature of the case is the fact that Baker left two children, each of whom is entitled to share in the estate as a matter of law. Their shares will amount to one-third each, the other third going to the widow. This is because Baker left no will.

GERARD COMPANY LEAVES

Barney Gerard's company of principals left New York last Thursday for San Francisco, where they will open next Sunday, May 30, at the Savoy Theatre. Those in the party included Gertrude Hayes Gerard, Harry Welsh, George Hayes, Sam Green, Horace Lintz, Georgie Stone, Evelyn Cunningham, Babe Burnette, Evelyn Stevens, Louie Gerard and Robert Toboven.

FRED CADY SIGNS

Fred Cady signed a contract last week with Marty Sampter, to go with his road edition of George White's "Scandals," opening August 15. The show will go to the Coast. Roehm and Richards did the booking.

MORRIS WRITING SHOWS

Sam Morris has been commissioned to write E. Thomas Beatty's new show for netx season, to be called "French Frolics." In addition, he will write the first half of Henry P. Dixon's new show.

PUT IN NEW NUMBER

The California Trio, whose singing specialties are one of the big hits of James E. Cooper's "Folly Town" at the Columbia, has placed "Sweetheart Blues" in their act.

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PUTTING IT UP STRAIGHT

There is a commendable note of directness in the letter sent out last week to house managers by I. H. Herk, president of the American Burlesque Association, taking managers to task for not reporting correctly the obvious shortcomings of some of the attractions playing over the wheel. The final paragraph seems to be especially characteristic of Herk's well known attitude in relation to the good of the burlesque business. It reads as follows:

"In conclusion, I wish to say that if you consider friendship or anything else better than your position, continue to report these shows as ninety per cent of you have reported them in the past. If you value your position and care anything about not only yourself, but the future of the American Circuit, and the success of the theatre that you are paid to manage, report these shows fearlessly and truthfully, always bearing in mind that the American Burlesque Association will back you up in any fearless and truthful report you may make."

The American Burlesque Association is bent on getting attractions of a higher standard to play over its circuit. Which is as it should be. But, apparently, the majority of the house managers are not deeply concerned with the purpose of the association. As a result, the association's president has taken the matter into his own hands and has adopted a direct and forceful way of achieving the results desired.

It may be that when the managers begin to tell the truth about the shows that play their houses there will be a wholesale nullification of franchises. But, if there is, it will surely not be because producers have not been given fair warning to fix their shows to measure up to the standard.

At any rate, Herk has taken a step in the right direction.

TWENTY-FIVE YEARS AGO

Junie McCree was at the Bella Union, San Francisco.

John Drew appeared in "The Love Knot."

Mrs. Potter and Kyrle Bellew appeared in Charlotte Corday.

The Sisters Don played at Koster and Beal's, New York.

Al C. Sweet was the leader of the Scribner and Smith Circus Band.

Jules Levy, Rogers Brothers, Maud Raymond, Richmond and Glenroy and Mons. Nizarros were at the Orpheum, San Francisco.

CANDIDATES AND PLATFORMS IN EQUITY ELECTION, JUNE 4

REGULAR TICKET	INDEPENDENT TICKET
FOR PRESIDENT	
John Emerson	Wilton Lackaye
FOR VICE-PRESIDENT	
Ethel Barrymore	Bertun Churchill
FOR CORRESPONDING SECRETARY	
Grant Stewart	Edwin Mordant
FOR TREASURER	
Richard A. Purdy	Richard A. Purdy

FOR THE COUNCIL

REGULAR TICKET: Edmund Breese, Bruce McRae, Will C. Deming, De Witt C. Jennings, Elsie Ferguson, Otto Kruger, William Courtenay, Grant Mitchell, Ralph Morgan, Marjorie Rambeau, Ernest Truex, Echlin Gayer.

INDEPENDENT TICKET: Constance Farber, Richard Bennett, Harrison Brockbank, Fred Burt, Elsie Ferguson, Frank Merlin, William Courtenay, Ralph Whitehead, Charles Cherry, Marjorie Rambeau, H. B. Warner, Mona Kingsley.

REGULAR PLATFORM

JOHN EMERSON SAYS:

"My platform is very simple. I stand squarely upon the achievements of the present administration. The strike, of course, was won by the self-sacrificing help of every loyal member of the Association, but it was successfully engineered and directed by the present officials, under the extraordinarily capable leadership of Frank Gillmore. Every candidate on our ticket unreservedly endorses the work of Frank Gillmore, whom the opposition forces have persistently attacked. They loudly proclaimed that they are not fighting Frank Gillmore, but their actions do not bear out their words.

"Since the strike, under the present administration, the Association has grown from 2,700 members to over 8,500, while the Chorus Equity has grown from 500 to nearly 3,000 members. A motion picture branch has just been established which promises to bring in from 2,000 to 4,000 members during the coming year and jurisdiction has just been secured over dramatic authors and composers, many of whom have already joined.

"During the same period, every manager in New York has been taught a wholesome respect for the organization until now the A. E. A. is recognized by every producing manager as the only representative organization of actors in America and one with which he has to deal.

"All these results have been brought about by sane, constructive, conservative methods, as opposed to the ultra radical and destructive methods which unfortunately caused the decline in power of the White Rats.

"It is my contention that the administration which has accomplished such extraordinary results for the A. E. A. during the past year is certainly better fitted to continue that work than a radical group of agitators, most of whom have had no experience whatsoever in the administration of the Association affairs."

INDEPENDENT PLATFORM

WILTON LACKAYE SAYS:

"I stand upon a simple and democratic platform. If I am elected, I shall stand upon and enforce, as far as lies within my power as the president of the A. E. A., the following principles:

"1. The protection of the individual actor through the powers of the Association. No actor or actress, however small, shall be compelled to stand alone.

"The strike of last year brought the recognition of this organization and instituted the principle of collective bargaining between manager and actor. That principle, logically carried out and enforced (as it will be under my administration) means that not only shall the courageous actor be upheld in his adherence to the principles of our organization but the weak ones shall be restrained from abandoning, through pressure from any source, the fruits of our victory.

"2. I believe that there should be the utmost publicity of our doings, consistent with good government, and to that end I shall advocate a freer interchange of opinions between our members, the rank and file and our officials, by meetings regularly held.

"3. I believe that, with a view to the accumulation of a strong reserve fund, a period of economy in our financial administration should be instituted, so that there may be a proper relation between our receipts and expenditures for salaries and administrative expenses.

"4. I intend to make my administration a democratic administration, free from all bias, prejudice or favor to either the star or the unknown actor, based simply upon his or her membership in the Equity Association. And, to that end, I shall advocate the greatest freedom of action and the largest measure of justice between the actor and the manager."

Answers to Queries

T. W.—"A Sprig of Green" was produced in Pittsburgh in 1890.

W. Q.—Charles Geyer brought suit for divorce from his wife in 1915.

C. S.—Proctor and Mansfield dissolved their partnership in May, 1892.

X. A.—Claire Whitney played opposite William Farnum in "The Plunderer."

E. T.—"The Case of Becky" was written by Edward Locke, who also wrote "The Climax."

L. N.—"Please Help Emily" was one of Charles Frohman's productions.

N. S.—Cyril Keightly is the one you mean.

K. J.—Estelle Davis is the wife of Lynn Cowan.

I. D. K.—"The Woman Thou Gavest Me" had its premiere in Boston on April 19, 1917.

M. J.—"Officer 666" is the play to which you refer. Yes, Douglas Fairbanks did appear in Chicago with the company in 1913.

U. D.—Don't know the present whereabouts of Mrs. Mae Rogers. Try a letter care of THE CLIPPER.

P. Y.—Murray Lewis is Henry Lewis' nephew. He is now working in vaudeville with Jess Martin.

A. G.—Edwin George is said to be the originator of that style of work. He did it long before Fred Allen appeared here.

W. E.—No, you're wrong. Janet of France and Janet Martine are the same person. She has used both billings.

L. J.—Minnie Maddern and Mrs. Fiske are one and the same person. Maddern was the name under which she was known prior to her marriage.

I. N.—Ivan Kagen is the one you refer to. He has written several acts but is now appearing with a sketch in vaudeville called "Lots and Lots."

L. J.—John Loveridge is now in Toledo. We understand that Dunlevy is still with him. You can best find out from the Fox offices, with which he was last connected.

C. A. L.—Get in touch with Al Grossman at the N. V. A. and he will be able to furnish you with all information about the teams.

A. L.—"Tomorrow's Price" has not been in New York yet. It opens for the first time this week in Stamford. Samuel Shipman and Percival Wilde are the authors.

H. R.—Harrison Rhoads and J. H. Benrimo wrote "The Willow Tree." It was originally presented at the Cohan and Harris Theatre on March 5, 1917. Yes, the film by that name also ran at that theatre for a short while.

C. S.—Bert Goldberg was supposed to be producing that show, but, lately, nothing has been heard of it. Betty Burns was also supposed to be seen as the prima donna. You can reach Goldberg at the N. V. A.

A. T. Q.—"The Page Mystery" was a motion picture produced by the World Film Corporation and released April 30, 1917. The story was written by Frank R. Adams. Haley Knowles directed the film, the cast of which contained Carlyle Blackwell, June Elvidge and Arthur Ashley.

B. N. C.—"Cheating Cheaters" was written by Max Marcin. It opened at the Eltinge Theatre on Aug. 9, 1916, produced by A. H. Woods. Majorie Rambeau, Cyril Keightly, William Morris, Anne Sutherland and Robert McWade appeared in the cast.

Edgar Selwyn will sail for London this week.

Irene and **Bobby Smith** will do a new act shortly.

Duffy and **Sweeney** have been engaged for the "Frivolities."

Roy Ferguson, of **Ferguson** and **Francis,** is ill with bronchitis.

John Drew is vacationing at White Sulphur Springs, W. Va.

George Leonard has been signed for a part in "Betty Be Good."

Paulette Lorayne will hereafter, be known as **Paulette Stick.**

Harry Browne has been added to the cast of "I'll Say She Does."

Fred Stone's show, "Jack O' Lantern," closes at Providence May 29.

Ray Kossar has left Reisenweber's and is rehearsing with a new act.

Marguerite and **Sill** have been engaged by **Joe Weber** for "Honeydew."

Eugenie Blair has been added to the cast of "The Poor Little Ritz Girl."

Dolly Grey is recovering from an operation at the Long Island Hospital.

Lola Chalfonte has been engaged to sing at the Hotel Walton, Philadelphia.

George Pearl and **Jack Budd** have teamed up for a new vaudeville act.

Ethel Barrymore is spending a short vacation in White Sulphur Springs.

Henry Bergman and **Gladys Clark** will return to vaudeville in a few weeks.

Mrs. Alice Sullivan, of **Sullivan** and **Mack,** has given birth to a daughter.

Florence Walton, the dancer, sails this week for Europe aboard "La France."

Carlita and **Dick Lewis** are now playing "Luzon Love" over the Pantages Time.

Tom Lewis and **Ray Raymond** have been engaged for the cast of "Maid to Love."

Robert Hutchinson was married to **Hester Le Gallienne,** a poetess, last week.

Harry Steppe will open at the Union Square Theatre on May 31 for a Summer run.

Phyllis Povah joined the cast of "Abraham Lincoln" at the Cort Theatre this week.

Billy Glason has finished forty-five weeks for the Keith time and signed for eleven more.

Henry Keane and **Company** have been booked over the Loew time by **Abe Feinberg.**

Vic Le Roy, of **LeRoy** and **Dresdner,** married **Hailo May** in Los Angeles last week.

Harry Walker's Rialto Jazz Band opened at the Clover Leaf Inn last Saturday night.

Edith Williams, of "Apple Blossoms," was married last week to **Paul Draper,** a tenor.

Jack Terry, of **Terry** and **Lambert,** sails on June 19 for England to fill engagements.

Larry Lillian, formerly with the vaudeville act, "Train Time," has signed with Metro.

Guy Robertson has been signed by William Patch Moore for his production of "High and Dry."

ABOUT YOU! AND YOU!! AND YOU!!!

Ruth Clifford left New York last week to tour the South with one of Perry and Gorman's shows.

Sammy Weston has left Evelyn Nesbit's act and has gone into the Winter Garden show in Chicago.

Ben F. Macomber has joined the Ed. Janis Revue, now playing Keith's Hippodrome, Cleveland.

Jack Donohue, the eccentric comedy dancer, has been engaged for the new Zeigfeld "Follies."

Pauline Lord is to be seen in a new vaudeville sketch soon, under direction of Lawrence Schwab.

Fred Carmelo and his wife are the proud parents of a baby boy born at Brainard, Minn., on May 18.

Dr. Spitzer was made an honorary member of the Burlesque Club at its meeting a week ago Sunday.

Bob Phillips and **Frank Naulty** have joined hands again and were given a dinner last Thursday night.

William Roddy has been engaged by Gleason and Block to handle the publicity for "Maid to Love."

Harry Davis has left the Blossom Heath Inn and opens at the Moulin Rouge, Atlantic City, next week.

Bill Dooley, of **Nelson** and **Dooley,** was married last week to Helen Storey, of the Fanchon-Marco Revue.

The Hannefords and their horses opened with Barnum and Bailey's circus last week in Allentown, Pa.

Grace Elliot, the dancer, returned to the cast of "Honey Girl" last week after an illness of several weeks.

Maybelle Courtney has signed with "The Follies of the Day" which **Joe Weber** will produce next season.

Edward J. Lambert, formerly with "Katinka" and in vaudeville, has signed with the L-Ko films in Hollywood.

Edgar Atchinson Ely, last seen with Al Jolson in "Sinbad," became engaged last week to marry **Beatrice Blaney.**

W. C. Pike, with the Kentucky Serenaders for two years, left the organization at the Beaux Arts, Atlantic City.

Alma White leaves New York for a trip to the coast the latter part of August. She will not return until the Fall.

Lillian Wagner and **Christine** have been booked by **Lillian Bradley** to open at the Blackstone, Atlantic City, May 29.

Tony Donovan, the former cabaret entertainer, has been appointed manager of the Orient Cafe on West 135th St.

Virginia O'Brien is filling the place of **Peggy Wood,** who sailed for Europe on Saturday, in the cast of "Buddies."

Lew Lockett, Elsie Gordon and **Wallie Davis** have been added to the cast of "Mary," the George M. Cohan piece.

Milton, "Iggy" Grueber, opened Sunday at Washington with George White's "Scandals of 1920." He will do specialties.

O'Rourke and **Adelphi,** who have been playing Keith time, have signed up for ten weeks with the Midnight Follies.

Leatta Miller, of "Not So Long Ago," now owns The Hotel Gaylord, Columbia Falls, Mont., given her by her uncle.

William F. Jones, formerly on the legitimate stage, is now with Eva Fay, traveling as "lecturer," introducing her act.

Miriam Thornton, of "Irene," was married last week to **Robert Burns,** a college student, who also appears in the show.

Ben H. Brown, musical director of "The Mischief Makers," has left for a Summer vacation at his home in Webster, Mass.

Tom Howard will shortly start rehearsals for a revue he will stage at the Inlet in Atlantic City, which is to open July 1.

Neil Mack, of **Mack** and **Velmar,** who has been with Anatole Freidland, opens the last week in August on the Orpheum time.

Cecil Lean has left for his farm at Sunapee Falls, N. H., for a vacation lasting till the show goes on the road in the Fall.

Harold Chamberlain and **Joe Qualters,** the latter a brother of Tot Qualters, have teamed up and will do a new act in vaudeville.

Charlotte Lund, opera singer, who is sailing for Europe shortly, had a trunk with wardrobe stolen from her apartment last week.

Allan K. Foster has been engaged to stage the dance numbers for "Cinderella on Broadway," the new Winter Garden show.

Harry K. Morton and **Zella Russell** were the guests of honor at a banquet tendered them by the Chicago Athletic Club last week.

Ray Raymond, Dolly Connelly, Tom Lewis, Denman Maley and **Marie Hollywell** have been engaged for "Maid to Love."

Nancy Lewis Walker, daughter of the late **Lewis Walker,** is appearing in support of **Alexandria Carlyle** in "Respect for Riches."

Muriel Martin Harvey, daughter of **Martin Harvey,** is appearing in the cast of "Respect for Riches," at the Harris Theatre.

Minna Gale Haynes and **Raymond Hackett** have been signed by Mary Young to appear in "The Outrageous Mrs. Palmer" next season.

Mona Bruns, of "Pretty Soft," and **Frank Thomas,** of "The Girl In the Limousine," announced their secret marriage last week in Chicago.

Richy McAllister, who closed last week with Arthur Pearson's "Step Lively Girls," has started rehearsing with the new Winter Garden show.

Fred Binder, principal comedian with the "Girls From the Follies," was made a Master Mason of Pacific Lodge No. 233 F. & A. M. last week.

Jimmie Denay, Victoria Webster, Margaret Conrad and **Mary Jane** have been engaged to appear at the American Theatre Revue, St. Louis.

Louise Carlyle, who was overseas and, more recently, with Frank Tinney, has signed with Arthur Pearson's "Step Lively" for next season.

Williams and **Howard,** who just finished a tour for the W. V. M. A., arrived in town last week and were immediately booked to open on the Keith time.

Lewis Bernie, of Melody Garden, who had a suit against the Strand Theatre, Winnipeg, Canada, announces that the case has been settled in his favor.

Lynn Cantor has been specially engaged by James Thatcher to sing the Carol McComas role in "Oh, Lady, Lady," at the Hyperion Theatre, New Haven.

Charles Hill, a vaudeville performer, was made a member of the Burlesque Club last week with a year's dues paid for services rendered to one of its members recently.

Arthur Putnam and **Jack Gibson,** who will close Saturday night at the Empire, Newark, with the Lew Kelly Show, will play six weeks in vaudeville around New York.

Hazel Alger, who recently closed with the "Flo Flo" Company, is now with **G. M. Anderson's** "Frivolities of 1920" in the prima donna role, playing Detroit this week.

Dare Devil Oliver, Leon and **Mitzi Trio, Two Noels,** and **U-N-O,** the diving dog, comprise this week's bill at the Starlight Amusement Park, booked by J. Harry Allen.

Jannette White, who just closed her season with "Fiddlers Three," in the Tavi Belge part, sails May 29 for London aboard the "Baltic" to fulfill a production engagement there.

Grace Carlyle, Robert Brister, Mable Carruthers, Ted W. Gibson, Phillip Leigh and **Harry O'Neil** will head the stock company opening at Elitch Gardens, Denver, on May 31.

Harry McCollum, of the Theatre Guild, sailed last week for Dublin, where he will appear in St. John Ervine's Abbey Theatre cast until next fall, when he returns to the United States.

Beth Franklyn, Halbert Brown, Anna Lorenze, Grace Louise Anderson and **Harry O'Neal** will be seen with the stock company at the Auditorium Theatre, Baltimore, this Summer.

The **Francesco Band,** of twenty pieces, has been booked at Capitol Park, Hartford, Conn., as a concert attraction, and the **Kentucky Serenaders** have been booked for the park dance hall.

Lewis Becker, Jr., Dolly Powers, Belle Kearney, Levine and **Alvino, Chris Pender, Bob Hunt** and **Catherine Hunter** are in the cast of the new Arthur Hunter show at The Ben Hur, City Island.

Ray Miller, who, with his Black and White Melody Boys, are appearing in the Ed. Wynn Carnival, have signed a contract to make eight records. They will feature their own numbers.

Robert McWade, Leslie Palmer, Saxon King, Arthur Barry, Franklyn Hanna, Louis Spaulding, Brandon Peters, Madeleine Marshall and **Eleanor Gordon** have been signed for "The Cave Girl."

The Four Meyakos, Du For Boys, Bert and **Betty Wheeler, Olson** and **Johnson, Santley** and **Sawyer, Whiting** and **Burt, Sylvia Clark, Harry Fox** and **Anderson** and **Yvel** composed the Sunday night bill at the New Amsterdam.

Belle Baker, The Tennessee Ten, Elinore and **Williams, Buzzell** and **Parker, Macart** and **Bradford, Mabel Burke** and **Company, Mel Klee, Gems of Art** and **May Foster** and **Company** played the Manhattan Theatre last Sunday night.

Frank Hartley, Grace and **Berkes, Rath Brothers, Demarest** and **Collette, Smith** and **Austin, Marie Nordstrom, Cansinos, James Barton, The Innis Brothers, Green** and **Blyler, The Klein Brothers, Frankie Heath, Avon Comedy Four** and **Meehan's Dogs** were on the bill at the concert at The Century last Sunday night.

Jane Manners, Dorothee Nolan, S. Robert Wyckoff, Allen W. Nagle, Sidonia Elen, Ralph Cahn, Edward Steinmetz, Michael Yamin, Madeline Davidson, Edward Saunders, Joseph Thursh and **Gustav Blum** are in the cast of the East West Players, who appear at the Jewish Art Theatre May 21st and 2nd.

(*Continued on page* 19)

MELODY LANE

THE TROUBLE WITH THE MUSIC BUSINESS

No Hits and Lack of Business Enterprise Cause of Unprecedented Slump—Situation Can Be Saved

There is at present throughout the entire country an unprecedented slump in the music business. Sales on all kinds of music, high class, popular, teaching editions and everything are at the lowest possible point and everyone connected with the writing and publishing of music is looking about for the explanation.

The trouble which dates back many weeks is not so hard to discover when one gives a little thought to the situation. It is directly traceable to the big buying craze which swept the country during the past year or two, but with a different effect in so far as music is concerned. A year or two ago one of the publishers of popular music stamped a publication at the standard or high price and offered it for sale at a wholesale rate of about three times the amount charged for the popular or ten cent publications. It caught on and sold well and he shortly afterwards followed it up with several other numbers and to his surprise and amazement he discovered that not only did they sell fast but in exceptionally large quantities as well. Other publishers followed suit and soon the market was filled with high-priced numbers upon which the houses were working and the ten cent songs were neglected. This naturally left the counters of the ten cent stores short of hits, and in an endeavor to build up their business these stores stocked up with other numbers and endeavored to make hits themselves. In this they failed and their counters were soon loaded up with unsalable songs.

The competition for big sellers in the higher priced stores also became keen and publishers anxious to do business cut the prices on many of the thirty cent numbers. The retailers, anxious for the big profits, also loaded up on these numbers and soon their counters were in almost as bad a condition as the ten cent stores. In short, business is bad because there is a scarcity of hits and the stores are loaded up with poor selling merchandise.

Bad business, however, is not confined to music sellers, it is equally true with the clothing dealers: in fact, it is a condition in almost all lines of business. The music publisher, however, has a great advantage over the clothing merchant. He can create a big demand while the clothing or shoe dealer must wait until the purchaser is ready to buy. He can cut his price but that is all. Let the music man, however, get a hit started and he has no worry about his sales: the public will take care of that.

The publisher should therefore take advantage of this opportunity. Let him select good songs and go after them harder if possible than ever before. Make song hits; it can be done, and once that is accomplished the music business will return to its former prosperous condition.

Nothing can be gained by waiting for conditions to improve. The music man must improve them himself and this can only be done by hard and consistent work in the exploitation of songs. With a few hits well on the road to popularity there will be no trouble in drawing the music buyers back to the stores and once this is accomplished the rest will be easy.

MEHLINGER BACK IN N. Y.

Artie Mehlinger, of the Jerome H. Remick & Co., professional department, is back in New York after a month in Chicago.

AL. COOK ON A VACATION

Al. Cook, professional manager for M. Witmark & Sons, is on a two weeks' vacation.

DAREWSKI SENDS A MESSENGER

Sydney Richardson, a London, England, district messenger boy, arrived in New York last week with a message for Leo Feist, sent by Herman Darewski, the London music publisher.

After delivering the message, the boy who had made the overseas trip with the document tightly strapped around his waist, spent the week along Broadway making the acquaintance of theatrical and musical people and incidentally exchanging business views and relating experiences with the New York boys in his line of business.

Whatever may be the merits of the different types of messengers, for classy appearance the English boy stands head and shoulders above his American cousin. Neatly dressed with round cap cocked over one ear, he strode down Broadway with a bearing which was decidedly military rather than that of a messenger.

Sydney sailed for home on Saturday with the knowledge that he had made a long distance record in messenger work and had successfully accomplished his task.

Whatever may be Sydney's accomplishments in the messenger line, it must be recorded that he is lacking in diplomacy, for not only did he lord it over the American boys, but freely expressed his criticism of New York.

"This town may be all right," he said, "but as for me, give me London; I'm lonesome, and I want to get home."

10% FOR PIANTADOSI CREDITORS

The various creditors of the Al. Piantadosi & Co. music publishing company have received an offer of 10 per cent. of their claims from Frank Goodman, formerly an employee of the concern, who plans to take over the business.

E. C. Mills, chairman of the creditors' committee, in a letter to the creditors stated that in the opinion of the committee the proposal of Mr. Goodman should be accepted, for if the concern be put through bankruptcy the creditors would receive nothing at all.

At the creditors' meeting held recently it was thought that a total of 25 per cent. might be realized, but the statement of the accountants convinced the committee that Mr. Goodman's proposition to take over the business and pay 10 per cent. would be a fair one.

The accountant's statement showed the total assets to be $7,521.46 and the total liabilities $40,708.87, of which $29,929.75 is in the form of notes payable or obligations secured by assignment of copyright.

"TIPPERARY" CASE ENDED

The final testimony in the case of Alice Smith Burton Jay against Chappell & Co., the music publishers, in which she claimed that the big song hit "Tipperary" was an infringement of her song "Yakima Booster" was taken before Judge Ford in the Supreme Court and the arguments of the opposing counsel were heard on Monday. The decision will doubtless be handed down in a day or so.

The case, which has lasted several years, has cost thousands of dollars. Witnesses have been brought from England, California, and a commission sent to South America in an endeavor to locate a missing witness.

BERGMAN RETURNS TO STAGE

Henry Bergman, professional manager for the Irving Berlin Inc. music house, is returning to vaudeville for a short period and with his wife, Gladys Clark, will be seen at the Riverside theater next week.

BEN BORNSTEIN IN CHICAGO

Ben Bornstein of the Harry Von Tilzer Music Co., is spending a few weeks in Chicago, making his headquarters at the western office of his company.

MUSIC MEN FORM A CREDIT BUREAU

M. P. P. A. Members Plan Interchange of Ledger Information.—Will Put Business on 30-Day Basis

At a meeting of the board of governors of the Music Publishers' Protective Association held at the Hotel Astor on Friday a credit bureau was formally organized.

By it the members of the organization plan to put the entire industry upon a firm business foundation, eliminate a big proportion of the losses and establish its credits upon a strictly thirty-day basis.

The credit end of the publishing business, both as to retailers and music jobbers, has long been a vexatious question with publishers, and the publishers' association believe that the formation of the new bureau will eliminate fully 90 per cent. of the trouble.

In addition to the formation of the credit bureau the board of governors took up the question of returns of unsold music and reached an agreement which will be submitted to the members at the next general meeting of the association.

The organization plans to put the sales end of the business upon a far better basis than exists at present, which, in the language of one of the members of the board, is nothing more or less than a memorandum one.

The plan as agreed upon by the board of Governors of the association is that the sale of the first order of a publication may be guaranteed by the publisher, but all re-orders are to be strict out-and-out sales.

As to unsold copies, with the consent of the publisher the dealer may receive credit for 50 per cent. of the copies returned or 25 per cent. if he elects to exchange them for other publications.

This matter is to be taken up at the next general meeting and voted upon, and from the expressed opinions of the board of governors and members of the organization it will be unanimously adopted.

SPENCER WITH VAN ALSTYNE

Herbert Spencer, the composer and songwriter who for several years has been connected with Jerome H. Remick & Co., is now with Van Alstyne & Curtis, and is in charge of the New York office of the new company, which has moved from the Astor Theatre building to No. 165 West Forty-seventh street, having rented a portion of the George Friedman offices.

In addition to having charge of the New York offices of the Van Alstyne & Curtis Co., Mr. Spencer, with his writing partner, Fleta Jan Brown, has turned into the publishing house the manuscripts of several songs which will be released in the near future.

FELDMAN SAILS FOR HOME

B. Feldman, the London music publisher, sailed for home on the "Baltic" last Saturday. Feldman came to the United States primarily to testify in the "Tipperary" infringement case, but planned to do considerable work in connection with the various music publishers. His time, however, was completely taken up by the legal case, and he was obliged to forgo all his proposed music business.

He plans to return to the United States early in September.

JOE KEIT A SHRINER

Joe Keit, manager of the New York branch of Jerome H. Remick & Co., took his thirty-second degree in Masonry on Saturday, and immediately afterward became a member of the Mystic Shrine. Melville Morris, professional manager of the Remick house, took the same degree with him.

"AFGHANISTAN" DID IT

"Afghanistan," the Gilbert & Friedland, Inc., number selected by the Woolworth syndicate to boom in its fight against the publishers of thirty cent music, singularly enough was directly responsible for throwing the music publishing company into bankruptcy.

E. Z. Nutting at the time the fight began announced that he intended to put it over for a million copy hit, and the Gilbert concern had visions of becoming a big publishing house.

The Woolworth stores took about 350,000 copies of the number, but just how many were sold is problematical as the ten-cent counters still hold thousands of unsold copies.

The publishers overprinted on the number and listed among the assets of the bankrupt firm are some 200,000 copies which in the present condition of the business are of slight value. One of the printers of "Afghanistan" refused to consent to a credit extension agreeable to others with claims against the publishing firm, and this printer with two other creditors of the firm filed the bankruptcy petition.

MUSIC PIRATES IN CUBA

The music pirate, the man who selects the prevailing hits and without the publisher's knowledge or consent prints and sells them, is active in Cuba. Stringent laws have stamped this particular pest out of the American music field, but according to reports he is doing a big business with his reprints on the nearby island.

Cuba has in the past few years developed a considerable retail music market, so large that within the past year or so 200,000 copy sales of song hits have been made. This has evidently attracted the pirate, who has of late been doing considerable business. The Music Publishers' Protective Association are planning to commence immediate action, and will in future copyright in its name the various compositions of its members, and will thereby be in position to start rapid and concerted legal action to end the matter.

HARRY WILLIAMS BACK ON BDWY.

Harry Williams, the songwriter, is back on Broadway, after a three years' absence on the Pacific Coast, where, in addition to turning out song lyrics, he is actively engaged in the motion picture business. Harry made the trip East to testify in the "Tipperary" infringement case and plans to return to California sometime this week.

NEW REMICK SHOW IN BOSTON

"The Poor Little Rich Girl," a new musical play, will open in Boston on Friday night of this week. Jerome H. Remick & Co. publish the music of the piece. Joe Keit is going over to attend the opening.

STASNY MEN TO SAIL JUNE 1

Billy Mason, Chicago manager of the A. J. Stasny Co., and Robert Winningham, of the Boston office, are booked to sail for England on June 1 on the "New Amsterdam." They are to join the London staff of the Stasny Company.

REMICK OPENS NEW STORE

Jerome H. Remick & Co. have opened a new retail store at No. 262 West 125th street. The music department will be a prominent feature.

RAYDEN GOING TO THE COAST

Larry Rayden, of the M. Witmark & Sons' sales staff, leaves next week for a business trip extending to the Western coast.

FEIST REFURNISHING OFFICES

The Leo Feist, Inc., professional offices are being redecorated and refurnished prior to the opening of the coming season.

DRAMATIC and MUSICAL

EAST-WEST PLAYERS PUT ON A NEW BILL THAT ENTERTAINS WELL

"THE EAST-WEST PLAYERS." Presenting a bill consisting of four one-act plays at the Jewish Art Theatre, Friday evening, May 20, 1920.

CAST.

"The Magnanimous Lover"
By St. John Ervine.

William Cather.....Gustav Blum
Jane Cather.....Dorothee Nolan
Maggie Cather.....Jane Manners
Samuel Hinde.....S. Robert Wyckoff
Henry Hinde.....Allen W. Nagle

"Daniel"
By Robert W. Sneddon.

Mrs. Chillingham.....Jane Manners
Mrs. Weatherby.....Sid Ellen
Miss Penrose.....Dorothee Nolan
Charles Windsor.....Gustav Blum
Bates.....Allen W. Nagle

"Where the Cross Is Made"
By Eugene O'Neill.

Captain Isaiah Bartlett.....S. Robert Wyckoff
Nat Bartlett.....Gustav Blum
Sue Bartlett.....Jane Manners
Doctor Higgins.....Ralph Cahn
Silas Horne.....Michael Yamin
Catesbosun.....Edw.ard Saunders
Jimmy Kanaka.....Elias Brucker

"The Wonder Hat"
By Ben Hecht and Kenneth Sawyer Goodman.

Columbine.....Madeline Davidson
Margot.....Dorothee Nolan
Harlequin.....Edward Steinmetz
Pierrot.....Joseph Thrush
Punchinello.....S. Robert Wyckoff

Three of these four playlets are interesting, which is a splendid achievement, it seems to us, for any of these little theatre organizations. For it seems that most of the other dramatic organizations that function periodically have the unhappy faculty of choosing plays for their bills that are, for the most part, boresome.

Not so with the East-West Players, however. During the several seasons they have held forth at stated intervals, their bills have contained a goodly portion of interesting playlets. And not only were the playlets interesting but they have been acted well, too. In fact, after witnessing their performances over a period of several seasons, in addition to performances of other similar dramatic organizations, it seems to us that the East-West Players are in an eminent position to bid for the fame achieved by the Washington Square Players.

Of the three plays mentioned as being interesting, one may be reckoned a little dramatic gem. That one is "The Magnanimous Lover" by St. John Ervine, who also wrote "John Ferguson" and "Jane Clegg." On previous occasions when presented by the East-West Players, not the least of its charm was the sterling performance given by Jane Manners, who plays the part of *Maggie Cather*. She is an Irish girl who is seduced by a grocer's son, whom she afterwards refuses to marry when she learns that his offer of marriage is made merely because he is desirous of saving his soul.

Now, however, it seems that all of the players who take part in "The Magnanimous Lover" have become seasoned in their respective roles, with the result that Gustav Blum, Dorothee Nolan, S. Robert Wyckoff and Allen W. Nagle, performed with marked excellence.

"Where the Cross is Made," is a grim little tragedy by Eugene O'Neill, in which there is set forth the story of a sea captain gone mad over an imaginary buried treasure and how the captain's son, a clear-headed youth with but one arm, after arranging with a doctor to take his father away from home to an asylum, himself suddenly goes mad over the same imaginary treasure that he had heretofore scoffed at. In this playlet, Gustav Blum, who played the part of the captain's son, acted in a manner that proved he has a very fine conception of the role.

"Daniel," a comedy by Robert W. Sneddon, contained a few smart lines, but nothing more except that it gave Gustav Blum a chance to prove his versatile acting ability. The others in the cast seemed to give the impression that they were not acting in their element.

We liked "The Wonder Hat." The title might also have included the word "slipper," considering that there was a magic slipper which had the effect of making men fall in love with its feminine wearer. Ben Hecht and Kenneth Sawyer Goodman are the joint authors and they have invested their story with some very clever lines and rollicking situations. Madeline Davidson made a piquant Columbine and we liked the sweet and distinctive manner in which she uttered her lines. Dorothee Nolan, as the "Wise cracking." Mar was nothing if not picturesque, and Edward Steinmetz, Joseph Thursh and S. Robert Wyckoff all seemed to enter into the spirit of this clever little playlet, with the result that it was delightfully played, throughout.

There was nothing distinctive about the settings or lighting effects. In fact, they appeared to be amateurish.

"HIS CHINESE WIFE" HOLDS SENTIMENTAL APPEAL FOR MANY

"HIS CHINESE WIFE." A play in three acts by Forrest Halsey and Clara Beranger; founded on Forrest Halsey's story "The Unwanted One." Produced by Charles K. and Harry Blaney and presented at the Belmont Theatre, Monday evening, May 17, 1920.

CAST.

Mrs. Alaide Barring.Frances Neilson
Mrs. Corinne Sturgis.Leah Winslow
Elsie.....Vernon Brown
Cecelia Sturgis.....Ethel Wright
Livingston Sturgis....Frank Connor
Rodney Sturgis.....Forrest Winant
Mrs. Rodney Sturgis
Madeline Delmar
Wan Ti Ti.....Laura Clairon
Mrs. Maria Victoria Sturgis
Mabel Bert
Mrs. Caroline Stockton.
Jane Meredith
Inspector.....George L. Brown
Jane.....Frederica Going

Just because the scapegoat son of wealthy American parents happens to marry a Chinese princess whom he has met in the Far East is no reason why the said parents should feel tickled to death over it. Logically, of course, a son's wife should be welcomed by her parents-in-law. But, somehow, there is something about a matrimonial alliance between an Oriental maiden and an Occidental youth that strikes an odd note, to say the least, in our conventional life.

So, we can't find much fault with the straight-laced members of the husband's family in "His Chinese Wife" for refusing to grant their sanction to the match. When the husband's old sweetheart intrigues to break up the match, a bit of thickness is added to the plot of the story.

Maybe, if we hadn't seen "East is West" there might have been something about "His Chinese Wife," which would have engrossed our interest in the play. But, as it is, there is an implausibility about the plot which, through no fault of the actors, fails to leave a memorable flavor.

Just the same, there is a sentimental appeal about the piece that will hardly fail to entice a certain amount of patronage to the Belmont Theatre.

Madeline Delmar has the role of the Chinese princess and, while her performance is not essentially a great one, it is, nevertheless, sugary and appealing. Forrest Winant, playing opposite her, has played much better before, notably in "Kick In." Mabel Bert and Ethel Wright gave good performances, as also did Leah Wilson and Frances Wilson.

"AN INNOCENT IDEA" RUNS ON HIGH GEAR DURING WHOLE SHOW

"AN INNNOCENT IDEA." A comedy in three acts by Martin Brown. Presented by Charles Emerson Cook, at the Fulton Theatre, Tuesday evening, May 25, 1920.

CAST.

Henry Bird...Robert Emmett Keane
Ernest Geer.....Russell Fillmore
Philomena Rose.....Miriam Doyle
Myrtilla Marne.....Helen Barnes
Lily Dell.....Eleanor Cody
Bonnie Wing.....Claire Whitney
Mrs. Lord....Edna Archer Crawford
Mrs. Case.....Florence Gerald
Fannie Fish.....Agnes Keating
Chambermaid.....Amy Ongley
Mrs. Coyle.....Sadie Duff
Mrs. Lee.....Elizabeth Alexander
Mrs. Turk.....Renee Johnson
Henderson Wing.....Lorel Lake
Hector Home.....Harold Howard
Waiter.....Arthur Villars
Bell-Boy.....Teddy Hart

Charles Emerson Cook has again thrown his hat into the producing ring and has a new farce entitled "An Innocent Idea."

There is little doubt as to whether or not this new piece will be a success, for Cook has even gone A. H. Woods one better and dug up a play that beats all previous attempts, at the producing of bed chamber farces. One bed is not sufficient. This new piece has three. And, that's not all, for, to top this off, he had gotten together the most varied assortment of pajamas and nighties, all of the "smartest" cut, that old Broadway has seen in many a night. It looks as if Cook had at last picked a winner.

Martin Brown, the author, who is directly responsible for the concoction of this spicy bit of comedy, has shown that he knows a thing or two about writing material with a popular appeal, even though this is his first play to find production. Many will remember him when he was a dancer, but that was years ago. Max Figman, who has just returned from Australia, has staged the piece and smoothed off the rough edges.

At the start of the play, the lines are not so good. But, oh, boy, how she does speed up. The action takes place in the hotel of Battle Rapids, a name made up from Battle Creek and Grand Rapids, the home of all good beds. Of course, the time is very late at night and the morning after. To top this off and to add spice to the plot, the chief character is introduced as the wickedest man in his State and aspiring to the presidency of an association of bed manufacturers that happens to be holding a convention at the hotel. So, naughty Henry Bird is seen, before the farce is over, starting on the presidential career accompanied by one of his numerous female acquaintances.

There are other characters, including a playwright who is seeking to introduce pep into his new works, and heroines who are of the journalistic and theatrical profession.

The company, with the exception of Robert Emmett Keane and Russell Fillmore wouldn't be given a high average in theatrical ratings, for it is the evident intention to depend, not so much upon the acting of the characters, as upon the situations, scenery and costumes to put this play in the successful category.

GET FRENCH PLAY

The Wesley Productions has secured the American and Canadian producing rights to "A Chance Every Girl Takes," a new French play adapted by Michael Kallasser and M. Francis Keeley. The play, dealing with the dangers of immodest dressing, is in three acts and three scenes. Three road companies will be sent on tour with it, beginning August 16.

"FOLLIES" BALL DATE SET

The annual "Follies" ball will be held on June 7, atop the New Amsterdam Roof. All the members of the "Frolic," "Follies" and "Midnight Frolic" will be present. Arthur Hickman's California orchestra will furnish the music, to which everybody will shimmy, the occasion also being the first appearance of the orchestra under contract to Ziegfeld.

THREE NEW PLAYLETS HAVE SLIGHT CLAIM AS ENTERTAINMENT

"REACTION." A farcical satire by Lois Perkins.

CAST.

Office Boy.....Kingdon Browne
The Plain Stenographer.Lois Perkins
The Pretty Stenographer
Ethel Taylor
The Proprietor.....Noel Tearle

"THE RIGHTS OF THE SOUL." A one-act drama by Guiseppe Giacosa. Translated by Theodora Marcone.

CAST.

Paolo.....Harmon Cheshire
Maddalena.....Kate Morgan..
Mario.....Marcel Rousseau
Anna .....Elsa Frederic

"THE HAUNTED CHAMBER." A romantic comedy in one act by Grace Griswold.

CAST.

Hogan.....Charles Hanna
Lord Peter Monahan....Noel Tearle
Lady Katherine.....Wilma Sullivan

All produced by Grace Griswold at Bryant Hall, Wednesday, May 19, 1920.

There's always something interesting about these little theatre movements. Most of the time it is the people who are behind them. Sometimes they remind us of children without a nursery. Children must play, and, if they have no nursery, they are wont to gambol near the ash cans on the sidewalk and, if they have no regular toys, it is nothing for them to utilize an old umbrella thrown away by some neighbor or a rusty can or something.

So it has become these days, it seems, with grown-ups. The old umbrella and the rusty can are considered dangerous weapons by the grown-ups, so they don't play with them. And, not having a string of playhouses or even one to play in or with, they hire a hall with a platform in it or something and proceed to offer what, to them, appears to be dramatic entertainment.

Thus, in this merry month of May, we get a bill consisting of three one-act plays presented by Grace Griswold at Bryant Hall, where, really, they sometimes have the most interesting rehearsals. For example, while we were witnessing "Reaction," a farcical satire by Lois Perkins which had one really funny line in it, uttered by the boss when he tells the stenographer to not mind about the telephone, which is ringing, because it's the wrong number, George White and his "Scandals of 1920" show were rehearsing upstairs. On our ears was wafted the dulcet strains of a jazz band that seemed to be functioning musically for the "Scandals" players, the while below we were witnessing "The Rights of the Soul," quite a boresome playlet by Guiseppe Giacosa and the "Haunted Chamber," by Grace Griswold, which attempted to tell about ghosts in an Irish castle, a young lord and his noble kinswoman, but was only interesting when one of the characters poured whisky from a bottle on the table.

And we have a distinct recollection of listening with pleasure to a lyrical tenor voice singing upstairs, where the "Scandals" show was rehearsing. And, if we are not quite sure about the words the tenor was singing, it is because our hearing which was straining to catch the words of the song, was being rudely disturbed by the playlets which we were witnessing below.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

TIMBERG AND DARLING

Theatre—*Bushwick.*
Style—*Variety offering.*
Time—*Twenty-two minutes.*
Setting—*Full special.*

Herman Timberg and Hattie Darling have an offering that, at the time reviewed, was evidently in need of rehearsing. The material is very clever and the manner in which it is put on entirely satisfactory. But there were one or two slip-ups in catching a cue that spoiled the turn.

They opened with a kissing song into which is introduced a funny bit of business, and follow with some imitations by Timberg, who then sings a song about none wanting to imitate him, so he has to imitate himself.

A hypnotic number serves to introduce Miss Darling's violin playing and dancing ability. As to this, we would suggest another dance, for the one she does during the first part of this number does not do her credit. This is, in turn, followed by Timberg in his now famous eccentric "Hock" dance, after which Miss Darling offered another violin and dance bit that was much better than the first, the act closing with a double dancing violin number. After a few more times around, the act will shape up into what it was evidently designed for, a headline offering, as the material for such an offering is there. Timberg has lost none of his pep or ability as an entertainer and Miss Darling, despite her long absence from the vaudeville stage, looked, sang, danced and played as well as formerly. S. K.

THE FALL OF EVE

Theatre—*Riverside.*
Style—*Comedy playlet.*
Time—*Eighteen minutes.*
Setting—*Special.*

Arthur Eckersley and Gordon Bostock have in the little playlet "The Fall of Eve," a well written sketch, rather weak as to situations but clever as to dialogue. And this, combined with the capable cast which presented it, made of it a particularly enjoyable bit of entertainment.

Eve's fall was a physical one, which will put an immediate end to any speculation as to whether or not it is one of the numerous sex playlets. By mistake, she rang the doorbell of a bachelor's apartment and, upon discovering the error, started for the street. In her hurry, she made a mis-step and fell down a flight of stairs, injuring her head. The bachelor, hearing the noise, rushed out and carried her upstairs into his apartment. Upon recovering consciousness, he is amazed to discover that she has suffered a complete loss of memory, but believes him her husband. From this situation the comedy arises and the clever lines keep the interest up until the end.

The situation is still further complicated by the arrival of a young doctor, a friend of the bachelor, who, immediately upon discovering the young woman, believes that his friend has contracted a secret marriage.

A sudden fright restores the young woman's memory and explanations are in order.

The cast has Mabel Cameron, Alan Devit and C. Carroll Clucas. W. V.

TOM MILLS

Theatre—*Proctor's 125th St.*
Style—*Bicycle and comedy.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Mills works in tramp make-up and offers a routine of bicycle and comedy stunts that go to compose a good opening turn for the average house. His comedy has some good laughs in it and the stunts are well done. Nothing new was shown in the routine, but what was displayed was good. G. J. H.

JIMMY LUCAS AND CO.

Theatre—*Colonial.*
Style—*Nut comedy.*
Time—*Twenty minutes.*
Setting—*One and two.*

Jimmy Lucas has always been known as a nut comedian. And Jimmy Lucas will have no trouble making himself known as such, with his present vehicle, provided there are people who don't know him. At that, even those who do, will always find a laugh when they see him.

In his new act, Lucas has the assistance of his wife, a "plant" who works from a box and a colored supplement at the piano.

The act consists of a goodly part of his old turn, taken and rewritten to fit the situation and allowing for some display by Lucas, who disports himself in the audience, on the stage anywhere, but always getting laughs. He fooled and clowned his way along, and Francene, who looks wonderful from front, and has a shape that any man might well be proud of, aids him in getting the laughs, and does it very well too. The "plant" in the box worked hard as a "soused" member of the audience, but should cut out the nose wiping bit. That's the only thing wrong with his part of the turn.

Lucas will find the sailing just as easy as he always has, for he is there with the goods and knows how to put it over for all there is in it. S. K.

FENTELL AND CECIL

Theatre—*Harlem Opera House.*
Style—*Singing, talking, dancing.*
Time—*Fifteen minutes.*
Setting—*In one.*

What brain-work is contained in pulling a gag like this, "What would you do if you had a girl in a room alone with you?", with the reply "Must you know everything?" There is nothing clever about the remark, which shows nothing but dirt. There never was a suggestive gag that was clever and this is far below the run of them.

The act opens with a song and a supposed ballroom dance. Both have good voices, but many children can do the dance steps about as well. The man then offered a number of verses, ending with one that was an excellent exhibition of flag-waving. A "waltz" number by the woman followed. It was in good voice but put over with poor delivery. A "before and after" bit, in song and talk, which included the obnoxious remark, preceded their closing number, which is about two years old.

The first thing these people ought to do is study delivery. Then get a new act. G. J. H.

MACART AND BRADFORD

Theatre—*Harlem Opera House.*
Style—*Farce sketch.*
Time—*Twenty Minutes.*
Setting—*One and full stage.*

While two people are billed, three make up the cast of this offering, they being two men and a woman. The turn is supposed to be a sketch and has a little plot to it. However, it is primarily a comedy offering and, as such, succeeds in its purpose to get laughs.

The woman starts the offering by walking across the stage in one, talking to herself. Thus the audience learns that her husband has been absent for a week. She then exits.

Enter hubby, "stewed," "pickled," "soused," "pifflicated." A cop follows him and talk follows between the two, with a laugh a line, for the audience. Exit hubby, when cop does a good tap dance.

Next scene is an interior, the home of the wife. Hubby enters and more comedy and laughs, with a farce finish follows. The "souse," a white-haired man, is a very clever comedian. The other two give good support.

The act needs cutting, for it runs too long. Otherwise, it will please.—G. J. H.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 16)

Jane Cowl is to spend the Summer in England.

Stewart Robbins has succeeded **Frank Morgan** in the cast of "My Lady Friends."

Vivienne Segal has been engaged for the new "Zeigfeld Follies."

George Marion has been engaged by **F. Ray Comstock** to stage "The Cave Girl."

Susan Given has been made understudy for **Francine Larrimore** in "Scandal."

Erno Rapee, conductor of the "Lassie" orchestra, sailed for Europe last week.

Carl Randall, the dancer, will appear in the new "Ziegfeld Follies."

Maude Earle has signed for a production for next season.

Bobby La Salle, of **Kianz** and **La Salle,** will do a single next season.

Harry Hart will open in a new act that will show at the Colonial in two weeks.

Florence Moore is rehearsing with the new "Follies."

Frank Joyce arrived from Miami last week, where he purchased the Tamiami Hotel.

Henry Bergman and **Gladys Clarke** will reopen in vaudeville next week at the Riverside.

Adrienne Dore, a French prima donna, has been engaged for a featured part in "Love Letters," a new vaudeville act.

David Levenson has been added to the **Nusbaum Yiddish Company** at the Garrick, San Francisco.

Emelie Melville has rejoined the cast of the Alcazar Stock Company, San Francisco.

The Sterlings replaced the **Worden Brothers** at the Orpheum, Brooklyn, this week.

Frankie Wilson did not open at the Monday matinee at the Orpheum, Brooklyn.

Brock Pemberton has resigned as manager of the Plymouth Theatre. He says he is going to produce.

James Rennie has been engaged for next season by **Wagenhals** and **Kemper** for a new **Avery Hopwood** play.

Richard Hagemann, one of the Metropolitan Opera House conductors, married **Reina Thornton,** a singer, last week.

Eddie ("Thanks") Kelly is recuperating from a recent automobile accident at Times Square.

Lew Pincus' "Four American Beauties" have been booked over the Moss time under the direction of **Dave Sablosky.**

Leonore Chippendale, of the **Sothern** and **Marlowe** company, has bought a Summer home at Wading River, Long Island.

The **Teirney Five** have been booked at the Martinique Hotel, Atlantic City, to open Saturday, by **Roehm** and **Richards.**

Eddie Hibben, Chicago agent, returned to that city last week after a three weeks' "scouting" tour of New York City.

John Cort and **Ned Wayburn** went to Chicago last week to personally supervise the opening of "Just a Minute," at the Colonial Theatre.

Harry Rose, nut comedian, was billed for the Majestic Theatre, Chicago, this week, but was unable to fill it on account of illness.

Lucille Fields leaves the **Anatole Friedland** act at the conclusion of its Palace Theatre engagement. She will retire from the stage.

Milt Britton, of **Frank** and **Milt Britton,** will do an act with **Vera Van Atta** while his brother **Frank** is recouperating from a recent attack of pneumonia.

De Wolf Hopper is planning to take a vacation following his engagement at the Olympic Theatre on "The Better 'Ole." His wife and boy will accompany him.

Edith Ellis will be the guest of honor at the fifteenth anniversary dinner to be given by the Century Theatre Club on May 28th.

Mabel Grete, the toe dancer, who recently returned from England, joined the cast of "The Honey-Girl" on Monday night.

Blanche Yurka has been signed to play with the **Stuart Walker** repertory company at Indianapolis, Ind., for the Summer.

Robert Jewett and **Chester Clute** have been engaged by **J. & N. Tait,** of London and Sydney, Australia, for the "Irene" company in Australia, sailing June 22 from San Francisco.

Bert Melrose, who appeared at the Palace last week, became the father of a boy, **Bert, Jr.,** on May 4th. **Mrs. Melrose** was formerly **Mae Mack,** of the **Two Macks.**

Peter J. Schaefer, of **Jones, Linick and Schaefer,** was a patient last week in the Presbyterian Hospital, Chicago, where he underwent an operation for the removal of his tonsils.

Mac McCormack, formerly press agent for the Curran Theatre, San Francisco, has been appointed head of the western department of the First National Exhibitors. **Hal Reed** has taken over the press job at the Curran.

Clarence Nordstrom and **Betty Pierce,** formerly of "Jane," which "flopped" at the Olympic a few weeks ago, have completed rehearsals in Chicago of their new vaudeville act, and expect to have been given a route over the Orpheum Circuit.

Harry Fetterer, general traveling representative of the Unity Vaudeville Agency, left Chicago last week for an extended tour of nearby states in which the Unity plans to secure houses. The Unity is now offering seven weeks of continuous bookings.

Nina Dally and **Johnny Connors,** the latter a member of "The Royal Vagabond," are rehearsing in Chicago a new vaudeville act, which they plan to offer Orpheum Circuit bookers. The act will feature singing and dancing and will probably be seen first at the Palace or Majestic theatres, Chicago.

Rialto Brothers, William Cutty, Irving Newhoff and **Dode Phelps, Ernestine Myers** and **Paisley Noon, Frank De Voe** and **Harry Hosford, Vie Quinn, George Kreer** and **Frank Farnum,** and the **Memphis Five,** recently entertained the wounded soldiers at Lettermann Hospital, San Francisco.

Henry Bach

HENRY BACH, North American Representative of The South American Tour Ltd., has left for Paris, where he will take charge of the offices of the Company and continue booking acts for South America.

Mr. Bach has been in the employ of Mr. Seguin, the well-known South American theatrical man, for the last eighteen years and has been in charge of Mr. Seguin's theatrical business in the Argentine, Brazil, Uruguay and Chili, and of the New York office since last September.

"Oh!"
What a hit is

O

"O"O"O"(OH!)

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& NEIL MORET

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GO WRONG
WITH A
'FEIST'
SONG"

GET THAT
INTO
YOUR
HEAD
!

This one is
a pip!

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A-LING'S
JAZZ
BAZAAR

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&
ETHEL BRIDGES

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NEW ORLEANS
115 University Place

CINCINNAT
710 Lyric Theatre Bldg

LOS ANGELES
302 Savoy Theatre Bldg.

SEATTLE
301 Chickering Hall

INDIANAPOLIS
122 Pembroke Arcade

DETROIT
213 Woodward Ave

KANSAS CITY
Gayety Theatre Building

MILWAUKEE
134 Grand Avenue

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD.

NEW YORK CITY.

Riverside—Maria Lo & Co.—Lydell & Macy—Mr. & Mrs. G. Wilde—Clark & Bergman—Wright & Dietrich—Lady Sen Mei—Belle Baker—Lew & Paul Murdock.

Colonial—Monroe & Grant—Sylvia Clark—Nelson & Cronin—The Sharrocks—Ivan Bankoff & Co.—Burns Brothers—Harry Carroll Revue—Barnes & Freeman.

Alhambra—Julia Curtis—Jane & Kath. Lee—Whipple, Huston—Rice & Newton—Rooney & Bent—Eric Zardo.

Royal—Jack LeVere—Francis Kennedy—Leon Varvara—Claire Vincent.

BROOKLYN, N. Y.

Orpheum—Claudia Coleman—James L. Browning—Samoyoa—Four Readings—Stone & Kalisz—Thos. E. Shea—Francis Pritchard—Leroy & Lytton—Julius Tannen.

Bushwick—Mrs. Gene Hughes—Lillian Herlein—Fenton & Fields—Dave Roth—Santley & Sawyer Co.—Aerial Valentines—Maud Earl & Co.—Bert Errol.

New Brighton—Reed & Tucker—Juliet—Val & Ernie Stanton—A. Robbins.

BOSTON.

Keith's—Bensee & Baird—Nathan Bros.—Grace Huff & Co.—Merritt & Bridwell—Ford Sisters—Topics of the Day.

BUFFALO.

Shea's—Fred Berrens—Kane, Morey & Moore—Captain Bett's Seals—Putting It Over—Lillian Shaw—Elm City Four—Topics of the Day.

BALTIMORE.

Maryland—Lord & Fuller—Mollie Fuller & Co.—Anatole Friedland—Allen Rogers—Boyce Combe—Orth & Cody—Moran & Wiser—Topics of the Day.

CLEVELAND.

Hippodrome—Toto—Grace Nelson—Love Shop—El Rey Sisters—Frank Wilcox & Co.—Tabor & Green—Jennier Bros.—Topics of the Day.

DETROIT.

Temple—Joe Dooley & Co.—Wellington Cross—Mang & Snyder—Edith Clifford—Dancing McDonalds—Sully, Rogers & Sully—The Parshleys—Meanest Man in World.

GRAND RAPIDS.

Ramona Park—Jack Hughes Duo—Liepsig—The Lovellos—Tozart—H. & A. Seymour—Harry Santrey & Co.

LOWELL.

Keith's—Dotson—Brown & Moran—Ara Sisters—8 Vassar Girls—Elly—Leigh, Delacy & Co.—Frazer & Bunce—Topics of the Day.

MONTREAL.

Princess—Murphy & White—Hermine Shone—Reynolds & Donegan—Moss & Frey—Ruth Budd—Bronson & Baldwin—Walter Weems.

PITTSBURGH.

Davis—Geo. McFarlane—Harry Fox & Co.—McCormick & Irving.

PORTLAND.

Keith's—Anderson & Graves—Buzzell & Parker—Adams & Griffith—Joe Madden—Waiman & Berry—Welsh, Mealy & Montrose—Topics of the Day.

PHILADELPHIA.

Keith's—Royal Gascoignes—Anger & Packer—Venita Gould—Fall of Eve—Helen Keller—Solly Ward & Co.—Maletta's Mannikins—Kitner & Reaney—Oaks & DeLour.

SYRACUSE.

Crescent—Powers & Wallace—Wm. Seabury & Co.—Vinie Daly.

WASHINGTON.

Keith's—Bert Howard—Wm. Brack & Co.—Harry Delf—Clifford & Wills—Vanity Fair—Donovan & Lee—Janet Adair—Jack Norworth—Margot & Francois—Collins & Hart—Topics of the Day.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Valeska Suratt Co.—Glenn & Jenkins—Bostock's Riding School—Howard & Sadler—Allman & Nalle—Aleen Bronson—Beeman & Grace—Adelaide Bell Co.

State Lake—The Little Cottage—Ruth Roye—Billy Shaw's Revue—Friscoe—Sandy Shaw—Ferry.

Majestic—Mme. Emma Trentini—Lew Dockstader—Phil Baker—Hampton & Blake—Oscar Mirano Trio.

CALGARY AND VICTORIA.

Orpheum—Howard & Clark Revue—Fixing the Furnace—Spencer & Williams—Bill Robinson—Eary & Eary—Morgan & Gates—Reddington & Grant.

DENVER.

Orpheum—Wilbur Mack & Co.—Ethel Clifton Co.—Three Stewart Sisters—Helene Davis—Cooper & Rivardo—Newhoff & Phelps—Frank Wilson.

KANSAS CITY.

Orpheum—Ben K. Benny—John B. Hymer Co.—Ashley & Dietrich—Four Marx Bros. Co.—Chas. Howard Co.

LOS ANGELES.

Orpheum—Flashes—Florenze Tempest Co.—Myers & Noon Co.—Desval & Symonds—Rinaldo Bros.—Claire Forbes—Wallis Clarke & Co.—"Vie" Quinn & Co.

MILWAUKEE, WIS.

Majestic—Leon Errol Co.—Kranz & La Salle—Kinney & Corinne—Margaret Young—Shelton Brooks Co.

Palace—Lightner Sisters & Alexander—Mirano Bros.—La Rue & Dupree—Bayes & Speck.

MINNEAPOLIS.

Orpheum—Dresser & Gardner—Sarah Padden Co.—Allman & Nalle—Lane & Moran—Berk & Sawn—Novelty Clintons—Greene & Parker.

OAKLAND.

Orpheum—Sylvester Schaffer—De Witt Young & Sisters—Rudinoff—Jennie Middleton.

OMAHA.

Orpheum—Rubeville—"And Son"—Chas. Irwin—Willing & Jordan—Jerome & Newell.

PORTLAND.

Orpheum—Rothwell Browne & Girls—Lloyd & Crouch—Fox & Ingraham—Anderson & Burt—Texas & Walker.

ST. LOUIS.

Rialto—Emma Carus Co.—Imhof, Conn & Coreene—Al & F. Steiman—Howard's Ponies—Musical Hunters.

Orpheum—Marx Bros. Co.—Kramer & Boyle—Alexander Kids.

SIOUX CITY.

Orpheum—Nan Gray—Whirl of Variety—Palo & Palet—Nitta Jo—Montgomery & Allen—Diaz Monks.

ST. PAUL.

Orpheum—Ames & Winthrop—Geo. A. Moore—Willing & Jordan—Choy Ling Hee Troupe—Frank & Ethel Carmen.

SAN FRANCISCO.

Orpheum—Mason & Keeler Co.—Henri Scott—Beth Beri Co.—Ned Norworth & Co.—Two Rozellas—Blossom, Seeley & Co.—Will M. Cressy—Cressy & Dayne.

SEATTLE.

Nellie Nichols—A Touch in Time—Bert Hanlon—Werner Amoros Co.

SALT LAKE CITY.

Ye Song Shop—Milt Collins—Homer Miles Co.—Ryan & Lee—Demarest & Doll—Peters & Le Bouff—Nestor & Vincent.

VANCOUVER.

Alexander Carr & Co.—Josie Heather Co.—Melody Garden Co.—Pilcer & Douglas—Merlin—Lazier Worth & Co.

WINNIPEG.

Kiss Me—Gardner & Hartman—Kane & Herman—The Langdons—Resista—Deiro—Bartholdi's Birds.

LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Carter & Buddy—3 Nitos—Jack Strouse—Last Day at School—Cervo—Girl in the Dark. (Last Half)—The Gallons—Knowles & Hurst—Wyre & Fields—Purple Lady Minstrels—Sully & Houghton—McIlyar & Hamilton.

Lincoln Square (First Half)—Halen Colene & Co.—Jack Goldie—Romas Troupe. (Last Half)—Jack Henley—Francis & Fox—Ethel Mae Hall & Co.—Piantadosi & Walton—Slatko's Rollickers.

Victoria (First Half)—Thomas & Frederick Sisters—Weber, Beck & Frazer—Geo. Randall & Co.—Billy Schoen. (Last Half)—Sylvia, Mora & Reckless Duo—Meyers, Burns & O'Brien—Stan & Mae Laurel—Jack Goldie—Jonia's Hawaiians.

Greeley Square (First Half)—The Gallons—Knowles & Hurst—Jimmy Lyons—Lula Meroff & Co.—Piantadosi & Walton—Gorgalis Trio. (Last Half)—Small & Vernon—Cervo—Joe Greenwald & Co.—Gibson & Pollock—La Petite Jennie & Co.

Delancey St. (First Half)—Brown's Dogs—Gaynell & Mack—Al B. White—4 Jacks & A Queen—Wyre & Fields—Johnny Clark & Co. (Last Half)—Howard & Bernard—Cardo & Noll—Billy Schoen—Gorgalis Trio—4 Cliffords.

National (First Half)—Francis & Fox—Love in the Suburbs—Ubert Carlton—Jonia's Hawaiians. (Last Half)—Brown's Dogs—Follis & Leroy—Geo. Randall & Co.—Luckey & Harris.

Orpheum (First Half)—El Vera Sisters—Howard & Bernard—Joe Greenwald & Co.—Sully & Houghton—Wilbat Troupe. (Last Half)—3 Nitos—Gaynell & Mack—Chisholm & Breen—Jimmy Lyons—Julian Hall & Co.

Boulevard (First Half)—Snell & Vernon—Greenely & Drayton—Hal Johnson & Co.—La Folette & Co. (Last Half)—Johnson & Parsons—Love in the Suburbs—Ted Doner—Luba Meroff & Co.

Ave B (First Half)—Milo & Berman—Stewart & Earl—Milton Pollack & Co.—Shea & Carroll—L'Art Sextette & Co. (Last Half)—Chin Foo—Cook & Walton—Mark Linden & Co.—Fred Rogers—4 Jacks & A Queen.

BROOKLYN, N. Y.

Metropolitan (First Half)—Follis & Leroy—Meyers, Burns & O'Brien—Chisholm & Breen—Purple Lady Minstrels. (Last Half)—Wilbat Troupe—4 Gardners—Last Day at School—Jack Strouse.

De Kalb (First Half)—Willy Bros.—Fred Rogers—Fern & Marie—Luckey & Harris—Slatko's Rollickers. (Last Half)—El Vera Sisters—Al B. White—Hal Johnson & Co.—Greenely & Drayton—Romas Troupe.

Fulton (First Half)—Sylvia Mora & Reckless Duo—De Witt & Robinson—Cardo & Noll—Ted Doner. (Last Half)—Thomas & Frederick Sisters—Into the Light—Fern & Marie—Willy Bros.

Palace (First Half)—Chin Foo—Mark Linden & Co.—Gibson & Pollock. (Last Half)—Ling & Long—Chas. Gerard & Co.—The Beauty Vender—Willie Smith—La Follette & Co.

Warwick (First Half)—Dale & Masters—The Beauty Vender—Eugene Emmett—Ling & Long. (Last Half)—Stewart & Earl—Le Wolfe Gilbert & Co.—Johnny Clark & Co.

BALTIMORE, MD.

Jean Sothern—Shaw & Bernard—Retter Bros.

BOSTON

(First Half)—Helen Miller—Henderson & Halliday—Leroy & Mabel Hartt—Bison City 4—Lucy Gillette & Co. (Last Half)—Gilbert Sisters—Jean Gordon Players—Howard & Craddock—Gypsy Songsters.

FALL RIVER

(First Half)—Gilbert Sisters—Jean Gordon Players—Howard & Craddock—Gypsy Songsters. (Last Half)—Helen Miller—Henderson & Holliday—Leroy & Mabel Hartt—Bison City 4—Lucy Gillette & Co.

HAMILTON, CANADA

Montambo & Nap—Minus & Bryant—McMahon & Chappelle—Clayton & Lannie—Mystic Hanson Trio.

Hoboken (First Half)—Gus Stewart—Into the Light. (Last Half)—De Witt & Robinson—Shea & Carroll—La Selbini & Co.

LONDON, CANADA

(First Half)—Anna Vivian & Co.—Beatrice Morrell Sextette—Lee & Bennett—Pequo & Fallows. (Last Half)—Skating Morrells—Thornton Sisters—Gilroy, Dolan & Correll—La Rose & Adams.

MONTREAL, CANADA

Cook, Mortimer & Harvey—Edmunds & Rogers—Nine O'Clock—Davis & Rich—Louis Hart & Co.

NEW ROCHELLE

(First Half)—Crouch, Richards Trio—Cook & Walton—L. Wolfe Gilbert. (Last Half)—Ethel Keller & Chums—Milton Pollock & Co.—Eugene Emmett.

PROVIDENCE

(First Half)—Harvey De Vora Trio—Patsy Doyle—Baldwin Blair & Co.—Dale & Burch. (Last Half)—Frank Hartley—Gallerini Sisters—State Room 19—Adrian—Dance Fantasies.

SPRINGFIELD

(First Half)—Frank Hartley—Gallerini Sisters—State Room 19—Adrian—Dance Fantasies. (Last Half)—Harvey De Vora Trio—Patsy Doyle—Baldwin Blair & Co.—Dale & Burch—3 Victors.

TORONTO, CANADA

Beth Stone & Co.—Halligan & O'Rourke—Pittler & Day—3 Beauties—Joe Whitehead—The Corinthians.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Schepps Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Dobbs, Clark & Dare—Kremlin & Moscow.

REGINA AND SASKATOON

Pantages—Aeroplane Girls—Brown & Jackson—Revue De Luxe—Carl McCullough—Sub F7.

EDMONTON

Pantages—Ed & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henry & Grayce—McKay's Scotch Revue.

CALGARY

Mizuna-Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

GREAT FALLS AND HELENA

Pantages—Degnon & Clifton—Manning & Lee—Beriere & King—Conkley Dunleavy & Co.—Alice Manning—Odiva.

BUTTE

Pantages—Flying Weavers—Challis & Lembert—Maggie Le Claire & Co.—Senator Murphy—Doree's Celebrities.

SPOKANE

Pantages—Dianne Bonnar, Heart of Annie Wood—Harry Van Frossen—Three Melvins—Footlight Revue.

WALLA WALLA AND NORTH YAKIMA

Pantages—DeWinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Boyle—Long Tack Sam & Co.

SEATTLE

Pantages—Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Basil & Allen—Adonis & Dog—Haberdashery.

VANCOUVER

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Broadway Echoes—Winchell & Green.

VICTORIA

Pantages—Upside-down Milettes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

TACOMA

Pantages—Fashions De Vogue—Miller & Chapman—Pipifax & Panlo—Weaver & Weaver—Oh That Melody.

PORTLAND

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie & Prince—Laurie Ordway—Four Danubes—You'd Be Surprised.

TRAVELING

Pantages—Carlitta & Lewis—Abrahams & Johns—Nevins & Gordon—Willa Holt Wakefield—Walters & Walters—His Taking Way.

SAN FRANCISCO

Nelson's Ketland—Alexander & Mack—Harry Gerrard & Co.—Walzer Dyer—Jennie Nece—Japanese Revue.

OAKLAND

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

LOS ANGELES

Pantages—Sterling & Marguerite—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

SAN DIEGO

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hazel Kirk Trio—Empire Comedy Four—Bonesetti Troupe.

LONG BEACH

Pantages—Haas Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashai Troupe.

SALT LAKE

Pantages—Gypsy Trio—Walter Fenner & Co.—Marsden & Manley—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

OGDEN

Pantages—Phil La Toska—Perrone & Oliver—Patrick & Otto—Aleko Panthea & Preston—Quinn & Caverly—Oh Mike.

DENVER

Pantages—Reynard & Jordon—Sherman, Van & Hyman—Florence Rayfield—Leonas—Bird Cabaret—Berlo Girls.

W. V. M. A.

CHICAGO, ILL.

Chateau—Monroe Brothers—Grace De Winters—Cameo Girls—Ergotti's Lilliputians—One to Fill—Three Wards—Mason & Rooney—The Rising Generation—Al Wohlman—Syncopated Steppers.

Logan Square—On the Mississippi—Mack & Earl—Bell & Eva—Two to Fill—Ergotti's Lilliputians—Jessie B. Sterling—Frank Ward—Kate & Wiley.

ABERDEEN, S. D.

Orpheum—Kabin Due—Burns & Lorraine—Louise Paulette—Deveau Dell & Joe.

BRANDON, MAN., CANADA

Willis—Marko—Fields & La Adelia—Gordon & La Mar—Bento Brothers.

DES MOINES, IOWA

Empress—Whitney's Operatic Dolls—Chody Dof & Midgie—Act to Fill—Act to Fill—Three Bartos. (Last Half)—Raymond Wilbert—Gruett, Kramer & Gruett—Sol Berns—Burns & Lynn—Six Hussars.

E. ST. LOUIS, ILL.

Erber's—Ford & Goodrich—Jim McWilliams—Century—Serenaders—One to Fill—James & Jessie Burns—Jack George Duo—Kelley & Post—La Follette.

GRAND FORKS, N. D.

Orpheum—Elverton—Rinehart & Duff—Granville & Fields—Tom Nawn & Co.—Kaheloe Duo—Honeysuckle & Violet—Billy Walsh—Rolph & Kennedy.

FARGO, N. D.

Grand—Kabun Duo—Burns & Lorraine—Louise Paulette—Deveau Dell & Joe—Elverton—Rinehart & Dugf—Granville & Fields—Tom Nawn & Co.

FREMONT, NEB.

Wall—Meaney & McKeever—Hewett's Musettes—Bert Cowdrey—Kinkaid & Kinkaid.

GRAND ISLAND, NEB.

Majestic—Four DeLongs—Davis & Oldsmith—Jack & Delyle—Three Belmonts.

GRANITE CITY, ILL.

Washington—Andrew Copeland—Jas. & Jessie Burns—Century Serenaders.

KENOSHA, WIS.

Virginian—Rexo—Mower & Avery—Page & Gray—Six Belfords—That's My Wife.

RACINE, WIS.

Rialto—Mason & Rooney—The Rising Generation—Will Mahoney—Rexo—Mower & Avery—Page & Gray.

ST. LOUIS, MO.

Skydome—Mitchell & Mitch—George Wilson—Embs & Alston—Spain's Cockatoos—Andy Copeland—Collins & Dunbar—Jim C. McWilliams.

ST. LOUIS, MO.

Columbia—Collins & Dunbar—Kelley & Post—Glasgow Maids—Ambler Brothers—Saranoff & Donia—Ford & Goodrich—Dong Gong Gue & Harry Haw—Garry Owen & Co.—La France Brothers.

WINNIPEG, MAN., CANADA

Strand—Kahoe Loe Duo—Honeysuckle & Violet—Billy Walsh—Rolph & Kennedy—Jack & DeLyle—Marcell Marion.

WATERLOO, IOWA

Majestic—Gruett, Kramer & Gruett—Sol Berns—Howard & Fields—Burns & Lynn—Six Hussars. (Last Half)—Andrus & Miller—Loney Haskell—Steeds—Sextette—Charles Howard & Co.

F. F. PROCTOR CIRCUIT

NEW YORK CITY

81st St.—Val & E. Stanton—Hobson & Betty—Winston's Water Lions—Briscoe & Rauh—Anderson & Yvek—Marie Cahil.

5th Ave. (First Half)—Harry Cooper—Middletown & Spellyemer—Mabel Burke Co.—Putting It Over—Jim Dohertys—Amarough Girls—Lewis & Dooy. (Last Half)—Wire & Walker—Mrs. Gene Houghe & Co.—Martelle, Barnard & Duffy—Shelah Terry & Co.—Frawley & Louise.

58th St. (First Half)—Kimberly & Page—Peck & McIntyre—Golden Gate Trio—Lpios K. Seymour—Holliday & Willette—Sabo & Jager—Elizabeth Mayne. (Last Half)—Mabel Burke Co.—El Cleve—Hugh Herbert Co.—Ward & Wilbur Girls—Stagpold & Spier—Harry Mayo—Hall & Colburn.

125th St. (First Half)—Riggs & Ryan—Pot Pourri—Wayne Marshall & Dandy—Jack Hanley—Ben Bernie. (Last Half)—Wilson Aubrey 3—Moran & Mack—Nancy Boyer Co.—Julia Curtis.

23rd St. (First Half)—Maud Allen—Nancy Boyer Co.—Keegan & Edwards—Jas. C. Morton & Co. (Last Half)—Riggs & Ryan—Marino & Maley—3 Blighty Girls.

Harlem Opera House (First Half)—Mullen & Coreth—Ziska and King—Toys—Harry Green Co. (Last Half)—Jane Homer & Co.—Restivo—Harry Cooper.

Mt. Vernon (First Half)—Mrs. Gene Hughes Co.—Martelle—Redford Winchester—Arnold & Lambert—Runaway Four—Vardon & Perry. (Last Half)—Betty Donar Co.—Putting It Over—Russell & DeWitt—Oliver & Olp.

Yonkers (First Half)—El Cleve—Wm. Ebbs—E. Monard & S. Wander—Frank Wilcox Co.—Stagpold & Spier. (Last Half)—Kimberly & Page—Peck & McIntyre—Jim Doherty.

BROOKLYN, N. Y.

Greenpoint (First Half)—Horace Goldin Co.—Kibble & Pauline—Ward & Greene. (Last Half)—Hayataki Bros.—Billy Glason—Bert & L. Walton—Pot Pourri.

Prospect (First Half)—Billy Glason—Vanity Fair—3 Blighty Girls—Dillon & Parker—Russell & DeWitt. (Last Half)—Redford & Winchester—Middletown & Spellmeyer.

Halsey (First Half)—Alvin & Kenny—Harry Garland—Regal & Mack—Burke & Durkin—Graham's Humar—Marrionettes. (Last Half)—Douglas Family—Belle Meyers—Who's Fifi—Howard & Murray—Claremont Bros.

Henderson's (First Half)—Four Higgie Girls—Leonard & Willard—Stevers & Lovejoy—O'Connor & Dixon—Five Thousand a Year—Exposition Four—Clara Howard—Nadji Troupe. (Last Half)—Black & White Revue—Batran & Saxton—Runaway Four—Eckhart & Moore—Story & Clark—Diamond & Brennan—Macart & Bradford.

ALLENTOWN.

(First Half)—Worten Bros.—Chas. Sweet—Kirby Quinn & Anger—My Tulip Girl. (Last Half)—Mallan Case—The Wilton Sisters—Jones & Jones—De Peron Trio—Topics of the Day.

ALTOONA.

(First Half)—McConnell & Austin—Knowles & White—Poulter & Talbot—Betty Bond—White Hussars. (Last Half)—Hanson Duo—Chas. F. Seamon—Fox & English—Catherine Murray—Topics of the Day.

ALBANY.

(First Half)—The Nagyfys—Gypsy Meredith & Bro.—Hans Robert Co.—Moss & Frye—Not Yet, Marie. (Last Half)—Dancing McDonalds—Sampson & Douglas—Gerald Griffin Co.—Rome & Wager—Tom Sawyer & Finn—Vinie Daly—Topics of the Day.

BINGHAMTON.

(First Half)—Maurice & Mora—Mack & Salle—Copes & Hutton—What Love Will Do. (Last Half)—Marguerite Taylor—Davis & Walker—Hunting & Francis—Winter Garden 4.

CANTON.

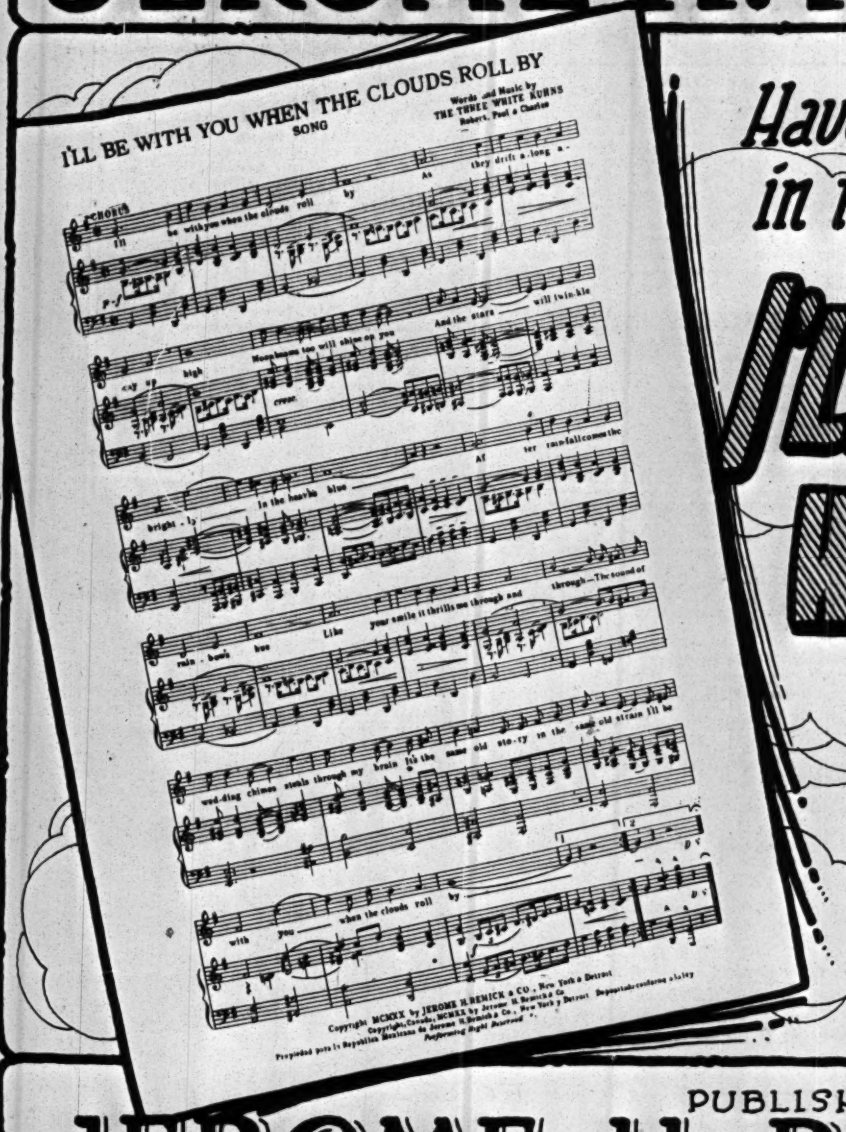
Robert Swan—Cortez Sisters—Arthur Sullivan Co.—Lawrence Crane & Co.—Belle Montrose—Gruber's Animals.

CAMDEN.

(First Half)—The Hewleys—Rarick & Davis—Jackie & Billie—Reckless Eve. (Last Half)—

(Continued on page 23.)

JEROME H. REMICK & CO.


I'LL BE WITH YOU WHEN THE CLOUDS ROLL BY
SONG
Words and Music by
THE THREE WHITE KUHNS
Robert, Paul & Charles
I'll be with you when the clouds roll by
As they drift a-long a-
Moon beams too will shine on you
And the stars will twin-kle
bright-ly In the heav'n blue
Like your smile it thrills me through and through—The sound of
wed-ding chimes steals through my brain In the same old sto-ry in the same old strain I'll be
with you when the clouds roll by
Copyright MCMXX by JEROME H. REMICK & CO., New York & Detroit

Have another Smashing Sensation in the Popular March Ballad

I'LL BE WITH YOU WHEN THE CLOUDS ROLL BY

WRITTEN & FEATURED BY

THE THREE WHITE KUHNS

ROBERT, PAUL & CHARLES

PUBLISHED BY

JEROME H. REMICK & CO.

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RIVERSIDE, NEW YORK, THIS WEEK (MAY 24). THE GREAT BARCELONA

SAMAYOA

A SPANISH WONDER OF INCREDIBLE DARING IN A SENSATIONAL NOVELTY

ORPHEUM, BROOKLYN, NEXT WEEK (MAY 31)

ALICE McNUTT—GENEVIEVE FINLAY

AMERICAN ARTISTS' QUARTETTE

WILLIAM WOODS—HARRY TRUAX

FLORENCE TENNYSON—ANNABELLA VALENTINE

AMERICAN ARTISTS' TRIO

SARA ROBERTS—M. VICTORIA KESHEIMER—Accompanist

Management Harry A. Truax, c/o Leslie Morosco, Gaiety Theatre Building, New York City

THEATRICAL SPORTS

(Continued on Page 31)

WINTER GARDEN BEATS N. V. A.

The baseball team of the Winter Garden played only one game last week, and that was against the N. V. A. nine, which resulted in another victory for the "Passing Show" team. The score at the end of the game was 4 to 2 in favor of the Shubert bunch.

The game was played on the Winter Garden's grounds at Recreation Field, L. I. The score:

N. V. A.

	a.b.	r.	h.	e.
Gobrecht, 1b	2	0	0	1
Wells, 2b	3	1	0	1
Tinn, s.s	3	0	0	0
Regal, l.f	3	0	0	0
Wakefield, 3b	2	0	1	0
Armstrong, p	2	1	0	1
Murry, r.f	3	0	1	0
Kelly, c.f	2	0	0	0
Griffin, c	2	0	0	1
Stanton, 1b	1	0	0	0
Totals	23	2	2	4

Winter Garden

	a.b.	r.	h.	e.
Gus, 3b	4	1	1	1
Riggs, c.f	4	0	0	0
Wininger, p	3	0	0	0
Smith, l.f	3	0	0	0
Roth, c	3	0	0	0
Schall, 1b	3	0	0	0
Wolf, s.s	2	1	1	0
Barton, r.f	2	2	1	0
Creedon, 2b	2	1	2	2
Totals	26	4	5	3

Score by Innings.

N. V. A. 0 1 0 0 0 1 0—2
Winter Garden 0 0 1 2 0 1 x—4

Two-base hit, Wakefield. Sacrifice hit, Gus. Stolen base, Creedon. Struck out, by Wininger—Gobrecht, Wakefield, Armstrong 2, Murry, Kelly, Griffin. By Armstrong, 6—Riggs, Smith 2, Schall 2, Wolf. Bases on balls, off Wininger 1, Armstrong; off Armstrong 2, Wolf, Creedon. Attendance, 500. Umpire, Bill. Official scorekeeper, Al. Grossman.

N. V. A.'S WIN 6 TO 5

Two games were scheduled for the N. V. A. ball team on Saturday, but, owing to the wet grounds in Central Park, where the morning game was to be played, the morning game was called off.

However, the afternoon game was played, although much later than arranged and resulted in a win for the N. V. A. nine over a team representing the Keystone Rubber Tire Company by a score of 6 to 5, after ten innings.

The afternoon game was played at the Lyceum Park Grounds, 228th Street, near Broadway. A fairly good sized crowd came out to root for both sides. The score follows:

N. V. A.

	a.b.	r.	h.	e.
Singer, c.f	3	2	1	0
Mack (Lloyd), c	5	1	1	0
Stanton, p	4	0	3	1
Smith, s.s	4	1	2	0
Wakefield, 3b	5	1	3	0
Gobrecht, l.f	5	1	1	0
Loring Smith, 1b	4	0	0	1
Chester, rf., 2b	4	0	0	0
Goldberg, 2b	2	0	0	0
Butternut, r.f	2	0	0	0
Totals	38	6	11	2

Keystone

	a.b.	r.	h.	e.
Slocum, c	4	0	1	1
M. Eddy, 3b	5	0	1	1
Nuheiser, r.f	5	1	2	0
Fouvy, 2b	5	0	1	0
Powers, 1b	5	1	4	2
Fairlie, s.s	5	0	0	0
Brown, c.f	5	1	0	0
Ritchie, l.f	4	1	1	0
Must, p	4	1	1	1
Totals	42	5	11	4

Score by Innings.

N. V. A. 2 0 1 0 0 2 0 0 0 1—6
Keystone 0 1 1 2 0 1 0 0 0 0—5

Three-base hits, Nuheiser, Powers. Two-base hits, Stanton, Slocum. Sacrifice hits, Fairlie, Sam Smith. Struck out, by Stanton 11, by Must 4. Bases on balls, off Stanton 3, off Must 4. Hit by pitcher, by Must 1 (Stanton). Wild pitch, Must. Stolen bases, N. V. A. 6, Keystone 7. Umpire, B. Marsh. Scorekeeper, Al Grossman.

TO PLAY AT PICNIC

The Universal Exchange, of the home office, will hold its annual outing on June 19, at Schultze's Picnic Grounds, Eastern Boulevard and Fort Schuyler Road, Westchester County. The feature will be a baseball game between the Universal team, now being organized and the baseball nine of the Fort Lee studio, managed by Clarence Jack.

N. V. A.'S TRIM REMICKS

Week-ends are getting to be quite a holiday with the N. V. A. ball team. Last week they won three games on Saturday and Sunday, and repeated the performance this week. In addition to coming out victorious on Saturday against the Keystone Rubber Tire team, they took two games on Sunday.

The first game was played in the morning in Central Park against the Ozams, who were defeated by the N. V. A.'s last Sunday. The score this week was 10 to 4 in favor of the vaudeville team.

The second game was played against a team representing the Remick Music Publishing Company. This was played in Van Cortlandt Park, in the afternoon. The afternoon game was more difficult than the one of the morning, for the music publishers were beaten by only one run, the score being 11 to 10. The score follows:

MORNING GAME

N. V. A.

	a.b.	r.	h.	s.h.	e.
Price, 2b	4	0	1	0	0
Regal, l.f	5	2	1	1	0
Armstrong, s.s	3	2	1	0	0
Wakefield, 3b	5	0	3	0	1
S. Smith, p	5	0	1	0	0
Joe Schenck, 1b	3	1	0	0	0
Van, Gus, c	5	2	2	0	0
Roth, Dick, r.f	1	0	1	0	0
El Clive, r.f	2	1	0	0	1
Stanton, c.f	4	2	1	0	1
Totals	37	10	11	1	3

Ozam

	a.b.	r.	h.	s.h.	e.
Donahue, r.f	4	0	0	0	1
Quinn, l.f	4	1	0	0	0
Hosly, 3b	4	1	0	0	1
R. Packard, c.f	4	2	3	0	0
Quirks, 2b	4	0	0	0	1
Chink, s.s	4	0	1	0	0
Kelly, 1b	4	0	3	0	0
Cash, c	4	0	1	1	0
F. Packard, p	3	0	0	0	1
Totals	35	4	8	1	4

Score by Innings

	1	2	3	4	5	6	7	8	9	
N. V. A.	1	1	0	4	0	0	2	2	0	—10
Ozams	0	1	0	0	0	2	0	1	0	— 4

Three-base hits—R. Packard. Two-base hits—R. Packard, Price, Roth. Struck out—By Smith, 8; by F. Packard, 1. Base on balls—By F. Packard, 1. Umpires—L. Mack and Gobrecht. Scorekeeper—Al Grossman.

AFTERNOON GAME

Remick

	a.b.	r.	h.	s.h.	e.
Bryson, p	5	1	3	0	0
Tool, c	6	0	3	0	0
Eddie, s.s	6	0	0	0	1
Frank, l.f	5	0	0	0	0
Stone, 3b	4	2	1	0	2
Pallock, 1b	4	1	0	0	0
Collin, 2b	3	3	2	0	1
Harry, r.f	4	1	1	0	0
Fowles, c.f	4	2	0	0	0
Totals	41	10	10	0	4

N. V. A.

	a.b.	r.	h.	s.h.	e.
Roth, c., 3b	5	2	2	0	1
Storm, 2b	0	0	0	0	0
Schenck, p., 1b	4	1	1	1	0
R. Packard, c.f., 2b	5	3	3	0	1
Libonate, s.s	5	2	2	1	1
Frank Jerome, 3b	1	0	1	0	1
Van, c	4	1	1	0	0
Barton, l.f	4	0	1	0	1
Stanton, c.f	3	1	1	0	1
Loonis, r.f	4	0	1	0	0
F. Packard, p., 1b	4	1	2	0	0
Totals	39	11	15	2	6

Score by Innings

	1	2	3	4	5	6	7	8	9	
Remick	0	2	1	2	0	1	0	4	0	—10
N. V. A.	0	0	0	0	0	4	4	0	3	—11

Three-base hit—Barton, Libonate, Tool. Struck out—By Bryson, 4; by F. Packard, 4; by Schenck, 2. Base on balls—By Bryson, 3; by Packard, 2; by Schenck, 1. Umpires—Chester and L. Mack. Scorekeeper—Al Grossman.

LOSES PRACTICE GAME

A practice game of the Pioneer exchange team and a pick-up team of the home office was played on Sunday at McCoombs Dam Park, in the Bronx, and won by the home office representatives, the score being 3 to 2 at the end of nine innings. This was the Pioneer team's first workout.

The batteries for the Exchange were Seymour Seligman, who pitched, and Jack Lipschitz, catching. V. P. Maurer was on the mound for the home office, supported by Southard Brown behind the batter.

VITAGRAPH TEAM WINS

The Vitagraph Studio, in Brooklyn, has formed a baseball team which played its first game on Saturday against a commercial team representing the Bear Mills Manufacturing Company. Judging from the show made by the film nine in its first game, it is going to give other teams a run for their money this season, for they won a nine-inning game by a score of 10 to 2. The team is managed by A. Naylor. The line-up and box score follow:

Vitagraph

	a.b.	r.	h.	o.	a.	e.
E. Unitt, 2b	5	3	3	2	1	0
R. Taylor, s.s	5	2	3	2	3	0
L. Krummel, 3b	5	0	1	5	1	2
J. McDougal, 1b	5	2	3	2	0	1
L. Quick, c.f	5	1	2	3	0	0
A. Naylor, c	2	0	1	2	0	0
G. Quick, r.f	3	0	1	2	1	0
A. Linde, p	5	0	2	4	2	0
F. Mullen, l.f	4	2	2	2	0	0
Totals	39	10	18	24	8	3

Bear Mill Mfg. Co.

	a.b.	r.	h.	o.	a.	e.
Jacobs, c.f	6	0	1	5	0	1
Welthom, 2b	2	0	0	2	0	1
Seigel, 3b	5	0	0	5	2	5
Valinte, r.f	5	1	1	4	0	1
Carr, 1b	3	0	0	3	0	0
Barth, l.f	3	0	0	3	0	0
Oliver, s.s	3	0	0	3	0	0
Shapiro, c	4	0	1	2	0	0
Gross, p	4	1	1	1	0	0
Totals	35	2	4	28	2	8

Home run—R. Taylor. Two-base hits—Taylor, G. Quick, Naylor, Jacobs, Valinte, Gross. Sacrifice hits—L. Quick, E. Unitt. Left on bases—Vitagraph, 8; Bear Mills, 6. Base on balls—Bear Mills, 7; Vitagraph, 3. Struck out—Bear Mills, 10; Vitagraph, 6.

SELECT STUDIO BEATS OFFICE

The Selznick home office and studio men got together last week and organized two baseball teams, arranging the first game for Saturday. It was held at Star Field, Fort Lee, where the studio force and office force turned out to root for whichever side of the river they were employed on.

Myron Selznick was elected captain of the studio team and felt it his duty to make good. Therefore, he hit two home runs, one of them with three men on bases. The total score was 13 to 11 in favor of the studio team.

George O. Yohalem manages the studio nine. John B. Smith holds the same position with the home office team and Charles P. Pettijohn acts as captain. The game only lasted seven innings, and then had to be called off because of rain.

Lewis J. Selznick rooted for one team for one-half of the game, and then rooted for the other. Britton N. Bush, president of the Republic Film Corporation, also was one of the earnest rooters, taking sides with L. J. Selznick. Zena Keefe and Elaine Hammerstein yelled their loudest for the studio nine. The home office is arranging a return game for the near future.

M. C. Howard and Harry Sanger were courageous enough to umpire. The batteries for the home office consisted of Bill Scully, pitching, and John Massale, catching, and for the studio, "Dutch" Kuntz hurled, and "Shorty" Duffy pitched.

VAUDEVILLE BILLS

(Continued from Page 21)

CHESTER.

(First Half)—Jack & K. Demace—Swor & Westbrook—Freeman Benton & Co.—McFarland & Palace—Muldoon Franklin & Rose. (Last Half)—Ladora & Beckman—Bobbie Bentley & Co.—Cramer, Barton & Sparing—Assorted Dainties.

DAYTON.

(First Half)—Watson's Dogs—Hargey & Caryl—Ed. Tanner & Palmer G.—Howard Sadler—Sully, Rogers & Sully. (Last Half)—Chalfonte Sisters—Tabor & Green— Chas. Mack & Co.—Saxfon & Farrell—McIntosh & Maids.

EASTON.

(First Half)—Maklan Case—The Wilton Sisters—Jones & Jones—De Peron Trio. (Last Half)—Wodern Bros.—Chas. Sweet—Kirby, Quinn & Anger—My Tulip Girl.

ELMIRA.

(First Half)—Peddrick & Devere—Gates & Finley—Hunting & Francis—Maryland Singers. (Last Half)—Mack & Salle—Hamlin & Mack—Winkle & Dean—White, Black & Useless.

ELIZABETH.

(First Half)—Wheeler & Potter—Kelly & Green—Nelson & Cronin—Corinne Tilton Revue. (Last Half)—Coughlin & Bard Co.—Frank Wilcox Co.—Ward & Green—Brown, Gardner & Barnett—Joe Laurie & Co.

GLOVERSVILLE.

(First Half)—Esther Trio—Babcock & Dorilda—Patricola & Kelly—Billy Schoen—Joveddah de Rajah. (Last Half)—Grey & Byron—Irene Myers—What Love Will Do—Joveddah De Rajah.

GLENS FALLS.

Rekoma—Van & Vernon—Buckridge & Casy—Laurel Lee—Billy Hart & Co.

HARRISBURG.

(First Half)—Hanson Duo—Chas. F. Seamon—Fox & English—Catherine Murray. (Last Half)—McConnell & Austin—Knowles & White—Poulter & Talbot—Betty Bond—White Hussars—Topics of the Day.

ITHACA.

(First Half)—Davis & Walker—Winkle & Dean—Hamlin & Mack—Eddie Ross. (Last Half)—Marguerite Taylor—Gates & Finley—Eddie Ross.

INDIANAPOLIS.

Musical Parshleys—Tom Moore & Girls—McCarthy & Stennard—John T. Ray Co.—Christie & Bennett—Gabby Bros. & Clark.

JERSEY CITY.

(First Half)—Bert & Lottie Walton—Jack Hanley—Betty Donn Co.—Moran & Mack—Hugh Herbert Co.—Vokes & Don—Howard & Bernard. (Last Half)—Horace Goldin & Co.—Max Burkhart—Vadeon & Perry.

LANCASTER.

(First Half)—Ladora & Beckman—Hamilton & Mossan—Cramer, Barton & Sparling—Petticoat Minstrels. (Last Half)—Reed & Clifton—Eva Taylor & Lawrence Gratton & Co.—McFarland & Palmer—Gillette's Monkeys.

McKEESPORT.

(First Half)—Frank & E. Carman—Challis & Cortau—Dixon, Boners & Dixon—Chas. Reilly—Winifred Gilraine Co. (Last Half)—Abyssinian Trio—Francis & Hume—Byron & Price—Herbert Brooks—Aronty Bros.

PHILADELPHIA, PA.

Allegheny—Patton & Marks—Joe Cook—Everett's Circus.

Broadway—Joe Laurie & Co.

Keystone—Clifford Wayne Trio — Paramo — 3 Nano—Arthur & Pearl Bill—Cuddle Up.

Wm. Penn (First Half)—3 Weber Girls—Reed & Clifton—Eva Taylor & Lawrence Gratton—McKlee. (Last Half)—Swor & Westbrook—Muldoon, Franklin & Rose—Joe Armstrong.

Girard Ave. (First Half)—The Braminos—Ward & Mayo—Bobbie Bentley & Co.—Fox & Bartran. (Last Half)—Hamilton & Rossen—Weber Girls—Mek Klee.

Grand Opera House—Joe Browning—Moran & Wiser—Lovenberg Sisters & Leary—Orth & Cody—Frank Browne—Topics of the Day.

Grand St. (First Half)—Golden Bird. (Last Half)—Golden Gate Trio—Golden Bird.

OTTAWA.

The Pickfords—3 Regals—Dalton & Craig—Claudia Coleman—Rice & Newton.

PASSAIC.

(First Half)—Julia Edwards—Jack & Nayon—Port & Sue Kelton—Eckert & Moore—Brown Gardner & Barnet. (Last Half)—Powell & Co.—Harry Garland—Wheeler & Potter—Bartram & Saxton.

PITTSBURGH.

Mathieu—Brown & Demont—Kenna Triplets—O'Connor & Keys—Electro—League of Nations—Dyer, Rogers & Bell—The Hallers.

PITTSFIELD.

(First Half)—Fred & M. Wardell—Ethel Vaughn—Rotina & Barretta—Earl & Bartlett—Dixie Four. (Last Half)—W. S. Harvey & Co.—Wilson & Wilson—Morris & Harte.

PATERSON.

(First Half)—Crawford & Fredericks—Faden Trio — Gaudsmiths — Macart & Bradford — Chas. Edenbury. (Last Half)—Wm. Ebbs Co.—Margaret Ford—Monro & Willard—Amavanth Sisters—Ward Sisters & Dooley & Berrens.

POUGHKEEPSIE.

Alvin & Alvin—Patricola & Kelly—Finley & Hill—Regal & Mack—Manning, Feeley & Knowles—The Chapins.

READING.

(First Half)—Martini—Paynton & Ward—Joe Bernard & Co.—Tonie Gray & Co.—Diamond & Girlie. (Last Half)—Kitner & Reaney—Brower Trio—Healy & Cross—Nat Nazarro & Co.

SCENECVTADY.

(First Half)—Rekoma—Burns & Foran—Buckridge Casey—Babcock & Dorilda—Marlette's Marionettes. (Last Half)—Santry & Norton—Chabot & Dixon—Lingolm Highwaymen—Mabel Berra Co.—The Bradnas.

SYRACUSE.

(First Half)—Santry & Norton—Roland & Meehan—Lincoln Highwaymen—Chabot & Dixon—Mabel Berra Co.—The Bradnas. (Last Half)—Burns & Foran—Marynad Singers—Haus Roberg Co.—Shaw & Campbell—Marlette's Marionettes.

STAMFORD.

(First Half)—Claire & Atwood—Chas. Martin—Innis & Ryan—Claxton. (Last Half)—Julia Edwards—Faden Trio—O'Connor & Dixon—Clayton.

TOLEDO.

(First Half)—Chalfonte Sisters—Tabor & Green—Chas. Noak & Co.—Saxton & Farrell—McIntosh & Maids. (Last Half)—Watson's Dogs—Harvey & Caryl—Ed Tanner & Palmer Girls—Howard & Sadler—Sully, Rogers & Sully.

TORONTO.

Arthur Huston—Largay & Snee—Jack Joyce—Murphy & White—Lottie Mayer Co.

TROY.

Dancing McDonalds—Sampson & Douglas—Gerald Griffin Co.—Rome & Wagner—Tom Sawyer & Flan—Royal Hawaiian Four—Topics of the Day.

UTICA.

(First Half)—Laurel Lee—Rose Review—Walton Weems—White, Black & Useless. (Last Half)—Capt. Bett's Seals.

WILKES-BARRE.

(First Half)—Joster & King—Cutty & Nelson—Number, Please—Jarrow—Hasek Green Co. (Last Half)—Chas. & A. Glocker—Van & Pearce—Amanda Gilbert—Winter Gardens—Violin Girls.

YORK.

(First Half)—Kitner & Reaney—Brower Trio—Healy & Cross—Nat Nabarro Co. (Last Half)—Martini—Paynton & Ward—Joe Bernard & Co.—Tonie Gray & Co.—Diamond & Girlie.

BILLY FOSTER

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with HURTIG & SEAMONS Attractions, Season 1920-1921.

Monica Redmond

PRIMA DONNA DE LUXE

Engaged by **MAX SPIEGEL** For Season 1920-1921

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If good looks and personality, backed up by a corking voice and wonderful wardrobe, count for anything, Miss Redmond is there.

Thanks for Many Offers

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ROEHM and RICHARDS

STARS OF BURLESQUE

SOUBRETTE
RE-ENGAGED FOR NEXT SEASON

BETTY PALMER

GIRLS GIRLS GIRLS

A NEW STRAIGHT MAN IN BURLESQUE SINGS AND DANCES

O. J. (GENE) POST

MANAGEMENT IKE WEBER

KAHN'S UNION SQUARE INDEFINITELY

ALLEN FORTH

SIGNED FOR NEXT SEASON

ARNEY GERARD'S GIRLS DE LOOKS

CHARLOTTE STARR

THE LITTLE GIRL WITH THE BIG VOICE

DIRECTION ROEHM AND RICHARDS

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MICKY MARKWOOD

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Will Do a Versatile Character Act at Close of Season — Now With LID LIFTERS

BILLIE KIMES

Soubrette Edmond Hayes Own Show — Management Roehm and Richards

EVELYN DEMAREST

PRIMA DONNA — WITH THE MIDNIGHT MAIDENS

LILLIAN ISABELLA

MUSICAL SPECIALTY SIGHTSEERS

"FOLLY TOWN" COLUMBIA SUMMER RUN

LUNA HAS GOOD ATTRACTIONS

Luna Park started its 1920 season off last week to a $75,000 gate receipt, representing, at a conservative estimate, more than 100,000 paid admissions. From the present outlook, concessionaires are confident this season will be one of the most successful in the park's history.

Among the new attractions are five vaudeville acts, booked for the free circus. They include Dolores Vallecita's Leopards; Madame Jean Berzac's Pony Circus, from the Coliseum, London; Robinson's Troupe of Six Elephants; Dan O'Brien's Clowns, from the Hippodrome, the Hellkvists, "Fire Divers"; and the Morales Family, Spanish high wire artists. Other new attractions include Everett's Monkey Music Hall, a Chinese illusion act, "China's Fairy Fountains"; a posing act from "Aphrodite"; "The Coiner's Den," and "Ouija Land."

The executive staff is headed by A. B. Wallace, while Herbert Evans is amusement manager and P. J. Sabel chief auditor. Captain John Higgens, is again head of the park's special police detachment.

Among the special attractions retained from last year are "The Whip," a novelty ride owned by Albert Henshaw and operated by Arthur Kitzman and "The Bushel of Fun," formerly owned by Harry Craven and Al Lyons but now operated by the Park. J. H. McCracken is manager, C. N. Sloane, speller and A. Licht, collector. An "Over the Top," owned by Henry Rheil and managed by Tom McMahon and Ike Donaley, with Harriett Bowers as cashier, is also retained.

Dr. Martin Coney's Baby Incubator, which has been one of the chief "freak" attractions for the past several years, is again in operation, with Pete Conclin, one of the best known old time clowns, as speller, and John Miclean, also an old-time showman, as collector. Chester Earnshaw heads the inside speller staff.

"The Dragon's Gorge," the largest and first of the big rides to be installed at Luna is still under the management of Charles Dyckman. Charlie Johns is the starter, Philip Vorbah, instructor and William Thyrolf, collector. The operators are Charles Siegman, Harry Kress, William Galliger, Chas. Myers and L. Foleome.

Another standby attraction is "The Coal Mine," owned by Roman Debes and managed by Rose Vastola. The operators are Tony Vizo, Alma George and Nicholes Castalleo. Ed Retzki is collector.

Bob Everet's "Monkey Hippodrome," has been touring the big time for the past Winter. Lola Chodorva is cashier and Charles Davis, collector.

"Ouija Land," a girl and music act, now holds forth where the Shimmey show was given last year. Peter Berns, who produced and manages the act has assembled a half dozen or so rather good looking girls, thrown in a few musical numbers and called it a show. This act has a good punch finish in the form of a crane stunt. Included in the cast are Marlene de Launey, Carmen de Vere, Bessie Martin, Dorothy de Martan, Marie Yale, and Mildred Ford. Laurence Flynn is director of the orchestra.

Madame Herman sponsors the Aphrodite act, made up of a group of five posing girls who appeared in the Morris Gest show at the Century last Winter. The production is well staged and the various poses effective. The cast includes L. Torrely, Charlotte Chabon, Billie La Fontaine, Louise Van Osten and Augusta Scheufeld.

Jean Hugard, who had his own magic show on the road last season, has retained many of the original cast and is putting on a big time illusion act called "Chinese Fairy Fountains." This act ranks with the best illusion acts to be seen on the variety stage today, and, in addition to being artistically mounted, proves to be both sensational and interesting. Assisting Hugard are Mlle. Claire, Chevalier Du Mas and Helen Hynes.

"The Red Mill," one of the old time attractions and owned by J. L. Kerr, is again in operation. Tom Vastola is speller, Harry Odlin chief operator and Sadie Maloy cashier. "The Gyroplane," a new attraction belonging to the Park Commission, now under construction, will open this week under the management of "Whitey" Roeding.

The free circus proves to be one of the chief attraction. Dolores Vallecita's Leopards and Robinson's Troupe of Elephants open with a display of animal stunts that would do credit to any of the big three ring outfits. Madame Jean Berzac's Ponies follow with a clever routine of tricks. There are a half score or so clowns who keep the crowd in a good humor. The Hellkvists, with their fire diving stunts, and the Morales Family, with their high wire antics, furnish the thrills.

Arthur Pryor's Band is the chief musical attraction, while Ford Dabney's Jazz aggregation liven things up in the big dance hall. A naval band holds worth on the decks of the U. S. Battleship Recruit, which has been anchored in the park and where free dancing is offered to patrons.

PLAYWRIGHT EVICTED

Marie Doran, playwright and scenario writer, was dispossessed and evicted from her home last week at 60 Caril Street, Jamaica, L. I. The house had been sold by her landlord, who gave her a month's notice to find other quarters. She tried to do so unsuccessfully and took her case to the Mayor's Committee on Rent Profiteering. There she was told that the dispossess papers were faulty and that she could not be evicted.

However, the city marshal and two auto loads of assistants came a week later and put all her furniture into the street. For several hours, Miss Doran sat in a rocking chair on the sidewalk guarding her furniture. She finally was given shelter by a neighbor who also made room in the cellar for her household goods.

"LOOK WHO'S HERE" TO TOUR

Max Speigal's "Look Who's Here" show, with Cecil Lean and Cleo Mayfield, will go on tour, beginning August 15, for forty-four weeks, starting with a week in Atlantic City, and with Boston, Philadelphia and Chicago probably following. The New York cast will remain intact, with the exception of George Mack, who will be replaced by Stanley Warner. The show will play only Eastern cities.

MORRIS GETS ENGLISH PLAY

William Morris, now in England, has acquired the American and Canadian rights to "Don't Tell," a new play by Graham Moffat, who wrote "Bunty Pulls the Strings." "Don't Tell" is now playing in Glasgow, Scotland, and will be presented in New York in August. Morris recently announced that he would produce some legitimate shows and this is the first script he has announced.

"TOMORROW'S PRICE" OPENING

A. H. Woods will present "To-morrow's Price," a new play by Samuel Shipman and Percival Wilde, with Taylor Holmes in the stellar role, at the Stamford Theatre, Stamford, to-night (Wednesday).

BURLESQUE NEWS

(Continued from Page 14 and on 31)

"SWEET SWEETIE GIRLS" GREAT TRIBUTE TO LATE CHAS. BAKER

"Sweet, Sweetie Girls," a monument to burlesque and to the memory of the late Charles M. Baker, was the attraction at the Star, Brooklyn, last week. We have seen all the shows on the American Circuit this season and want to say that this one stands out above all others. It is a 100 per cent attraction. It has class, production, costumes and principals, the show is fast and, for laughs, it has but few equals.

The show is about the same as it was when we caught it earlier in the season at this house, although several of the bits have been improved upon. The cast remains the same and the costumes and scenery look well after a long season's wear.

Max Field, as Izzadore Cohn, repeated the success he gained when he appeared in the part at the Star before. He is a hard and willing worker. He is funny and had the Thursday night audience going right.

Gail Wyer, a clean-cut and neat appearing fellow, handled the "straight" part with ease. He is a capable chap who knows how to "feed" for laughs. He wears clothes and knows how. He is a great man for Field.

Frank Anderson is doing "Dutch." He did "Irish" when here before. He uses a good make-up and has the dialect, but, at times forgets himself and reverts to the Irish.

Charles Levine is doing the juvenile and fits in nicely.

Stella Morrisey, a prima donna of merit and class, won her way into the hearts of the audience without any trouble. She has a fascinating personality and pleasing manner of working that can't but help win favor. She is the type of prima donna they like in burlesque. In fact, she would fit in just as well in a Broadway show. She commands attention as soon as she steps on stage. She was in good voice and rendered her number successfully. Her costumes are of rare beauty in color design and material, as well as style.

Anna Fink, who possesses a most attractive smile, sang her numbers well, and is a lively little Miss. She has an unusually pretty form which she displays in tight fitting costumes and tights.

Florence DeVere has improved in her work since early in the season. She reads lines well, puts her numbers over with lots of pep and has a pleasing way of working.

Baker certainly had something to boast of whenever he spoke of his "Sweet Sweetie Girls," as this show was the crowning point of his success. A pace was set by this show this season that will have to be followed by others next year and Baker's name, as a producer, will always stand out, as does his "Sweet Sweetie Girls" this season. We hope to see more of these shows in the future. SID.

COLUMBIA—A HIT!

BROADWAY AND 47TH STREET

THE NEW ALL-SUMMER-RUN BURLESQUE

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"FOLLY TOWN"

Written by WILLIAM K. WELLS Music by JESSE GREER

Matinee Every Day at 2:15, 30 to 75c., including Tax.
Nights at 8:15, 40c. to $1.50, including Tax.

SEATS 2 WEEKS IN ADVANCE. SMOKING PERMITTED

"Hilariously funny."—*Mail.*

"An entertainment that offers the strongest kind of a bid for a visit to the Columbia to really round out the trip to Broadway's worth-while in theatricals."—*American.*

"Delightfully entertaining. Will rank with many attractions in Broadway theatres styled by their producers as musical comedy—'Folly Town' is a sure-fire hit."—*Evening Sun.*

"Enthusiastically received."—*N. Y. Times.*

"One of the most elaborately staged and costumed entertainments of its kind ever attempted. Enough original ideas and clever lines to have enlivened two or three entertainments of the girl and music type."—*Morning World.*

"Scored an immediate and emphatic success."—*Women's Wear.*

"A rollicking performance that is a sure cure for the blues."—*Evening World.*

"Picturesque settings and plenty of pretty girls."—*Evening Telegram.*

"Moves with all the spring one might desire."—*Morning Sun.*

"Set a high mark in burlesque. In many respects superior to 'Peek-A-Boo.'"—*Globe.*

"For three solid hours the audience was kept laughing or applauding. A hit beyond a question of doubt. The best kind of show presented in gorgeous style. It will be talked about all over Manhattan Island before the week is over."—*Evening Journal.*

"'Folly Town' proved that burlesque is no longer a shady outcast of the theatre, unfit to associate with its so-called more respectable brethren of the stage. The present Columbia attraction is one which dad, mother and all the children can attend without any fear that they may be shocked. The chances now are that the respectable citizen will see his neighbor at the burlesque show giving the family a good time."—*Evening Sun.*

All People Holding Contracts

or who had *personal agreements* with the late CHAS. M. BAKER for next season, will please call on the undersigned on Tuesday, June 1.

I. H. HERK

President American Burlesque Circuit, Columbia Theatre Bldg., New York

P. S.—If out of town, communicate by mail.

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Mollie Williams Greatest Show

Chorus girls. Highest salary paid. Everything furnished. No half week salaries. Sleepers paid. Fare paid to opening and closing points. Long season.

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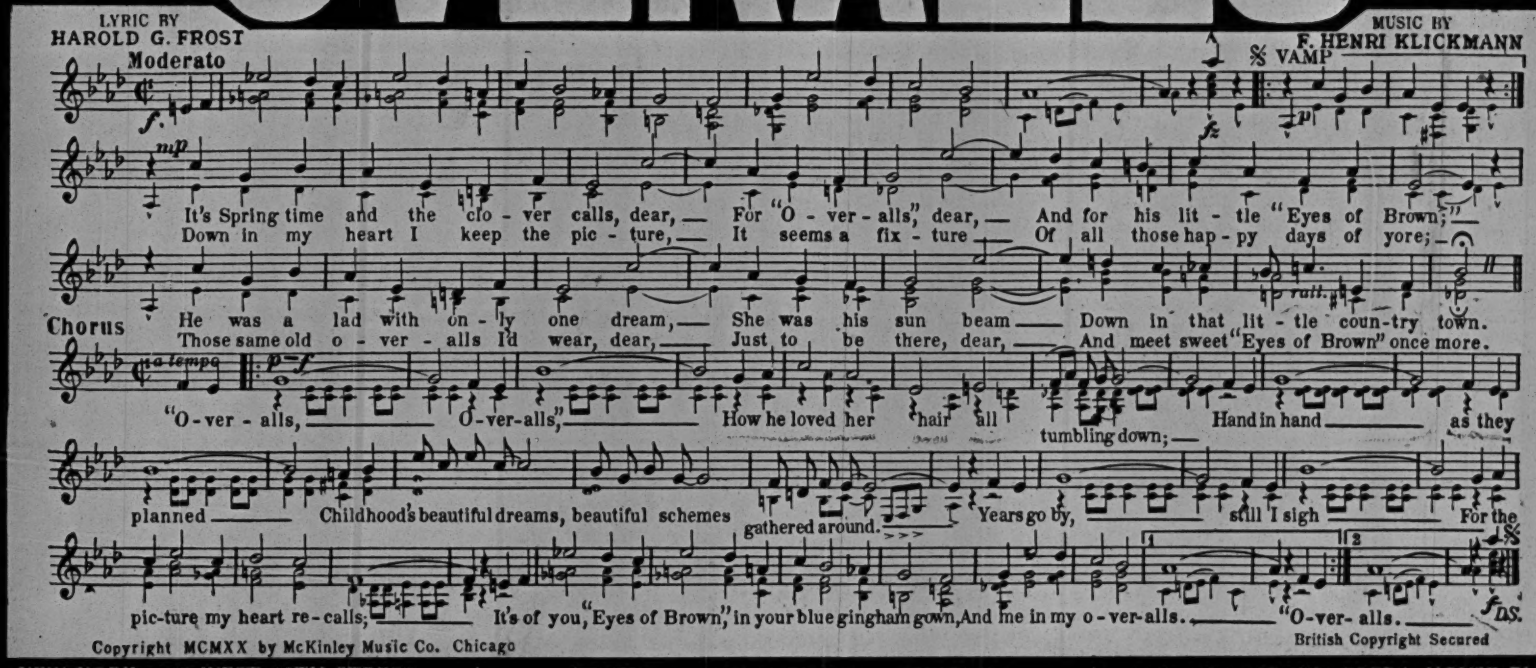
LYRIC BY
HAROLD G. FROST
MUSIC BY
F. HENRI KLICKMANN
Moderato
VAMP
It's Spring time and the clo - ver calls, dear, — For "O - ver - alls," dear, — And for his lit - tle "Eyes of Brown;" —
Down in my heart I keep the pic - ture, — It seems a fix - ture — Of all those hap - py days of yore; —
Chorus
He was a lad with on - ly one dream, — She was his sun beam — Down in that lit - tle coun-try town.
Those same old o - ver - alls I'd wear, dear, — Just to be there, dear, — And meet sweet "Eyes of Brown" once more.
"O-ver - alls, — O-ver-alls," — How he loved her hair all tumbling down; — Hand in hand — as they
planned — Childhood's beautiful dreams, beautiful schemes gathered around. — Years go by, — still I sigh — For the
pic-ture my heart re-calls, — It's of you, "Eyes of Brown," in your blue gingham gown, And me in my o-ver-alls. — "O-ver- alls. —

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BOB ALEXANDER AND RUTH ELMORE

PLAYING K. & E. TIME DIRECTION— ROEHM & RICHARDS

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IN THE "ISLE OF PARADISE"

MANAGEMENT IKE WEBBER

THE BRADNAS

IN A QUAINT SPECIALTY — Direction—LOUIS SPIELMANN

DOLLY LA SALLE

ENGAGED 1920-21 AS INGENUE. — MANAGEMENT RUBE BERNSTEIN

PRESS AGENTS ORGANIZE

For th first time in the history of "Press Agentism," more than one hundred members of the Knights of the Mimeograph assembled in Keen's Chop House last Wednesday night for the purpose of discussing the effect of prohibition upon their business as well as their family and social lives.

The meeting was held behind closed doors, with Ben H. Atwell, of the Capitol Theatre, acting as temporary chairman. He told of the purpose of the meeting, and his address revolved about four points; that, for the preservation of their own jobs it was imperative that they organize to combat prohibition on a platform of Personal Liberty; that, as self-respecting citizens it was their duty to legally destroy, if possible, any infringement upon their constitutional liberties and rights; that, the country was threatened with a state of nauseating mollycoddlism by narrow-minded fanatics, and that it was their duty as trumpeters of the people to warn them against blue-nosed fanatics. Lastly, in order to insure the success of their stand against the eighteenth amendment and its attendant threatening results against amusement institutions as a whole, it is essential that they focus upon some prominent public man who has openly avowed his stand for personal liberty and the legal abolition of the eighteenth amendment. That man, in the light of his record, he declared to be Governor Edward I. Edwards of New Jersey.

Vivian M. Moses, the next speaker, made a motion that a committee be appointed, with Atwell as chairman, for the purpose of definite action and crystallized results. An amendment was then offered that newspaper writers be included in the organization, but Mr. Atwell pointed out that there was a movement on foot to organize the newspaper men separately and that this organization would be composed purely of press agents. The amendment was rejected and the motion of Mr. Moses was passed by a big majority.

Joseph A. Brady, an ex-soldier, who was defeated at the last election for the Assembly, because he emphatically told various churchmen that he was not a prohibitionist or a believer in Sunday blue laws, declared that prohibition was but the forerunner of other restrictions upon personal liberty and that it was necessary to organize immediately to combat the eighteenth amendment and other impending legislation curtailing Sunday amusements, etc.

Hector Fuller suggested that the committee should have positive and certain duties to perform with regard to the campaign for Governor Edwards, receiving nothing for their services save good will and thanks.

Robert E. Long, representing D. W. Griffith, stated that it made no difference what candidate the organization supported, so long as he stood for personal liberty. He offered a contribution of $500 in Griffith's behalf.

Stewart Lake, a soldier incapacitated in the World's War, declared that if the soldiers "Over There" were good enough to shed their blood for their country they were good enough to share in the legislation of their country and that they would fight to the last ditch against legislation that endangered personal liberty and which was sneaked into existence in their absence.

Walker W. Vick asserted that Governor Edwards was a second "Teddy," and that if Roosevelt were alive he would himself root for Edwards.

J. W. Eustice said that he thought the personal liberty issue was the livest issue in the United States today and that, with such a plank in his platform, he could not see how Governor Edwards could lose his fight for the presidency.

At this point it was announced that Governor Edwards was on the wire, and wished to convey a message to the gathering, which was as follows:

"It is a real pleasure to talk to real, red-blooded men, who not only feel the pulse of the people and know the pulse of the people, but are able to present issues to them in an intelligent and pleasing manner. Notwithstanding the report that there have been "deals" made to sidetrack me with an offer of the nomination for Vice-President, there is absolutely no truce so far as I am concerned. I am standing on the platform of Personal Liberty and equitable taxation and proper disbursement of funds. I wouldn't take my hat off to any man for my Americanism, and I propose to fight to the last ditch to have a personal liberty plank placed in the Democratic platform. I think I know the pulse of the people in New Jersey, and I believe the plain, average men are the same all over the country. They will not stand to be dictated to by any narrow-minded, vindictive, religious or other fanatic, but they will protect their American manhood and stand for the thing which our forefathers fought for and which has made this country the glorious land that it is to live in."

The committee, which will be named this week, will arrange for semi-weekly meetings until the national conventions are over.

SILL BENEFIT RAISES $18,000

The benefit performance given for William Raymond Sill, now in Roosevelt Hospital, following the amputation of his left leg above the knee, on Sunday night, May 23, resulted in the sum of $18,000 being raised for him.

The affair was unusual in that it brought together again some of the most famous old-time combinations that ever appeared. Among them was the reunion of Lillian Russell and Weber and Fields. Lillian Russell and Elsie Janis traveled from Pittsburgh to attend the performance.

Among others who participated were Ed Wynn, who was master of ceremonies; Fred and Adele Astaire, Ada Lewis, George McKay, Arline Chase, Eva Puck, Louise Groody, Hal Skelly, Louise Meyers, Marion Sunshine, Bobbie Watson, Lois Leigh, Gladys Miller, Leo Carrillo, Charles King, Fred Stone, John Charles Thomas, Chauncey Olcott, Cecil Lean, Gleo Mayfield, Blanche Ring, John E. Hazzard and Elsie Janis.

The stage was under the direction of R. H. Burnside and Fred G. Latham, and the orchestra was directed at various times during the evening by Victor Herbert, Jerome Kern, Ivan Caryll, Silvio Hein, Anton Heindl, Victor Baravalle, Gus Salzer, William Howard, Eugene Salzer, William McQuinn and Lieut. B. C. Hilliam.

LOUIS SILVERS WANTS DIVORCE

Betty Pierce, in "Nothing but Love," has been made defendant in an action by Louis Silvers, playwright and musician, for divorce, in which he names as corespondent M. Am Karminski, president of the Steel Export Company.

In his affidavit, Silvers says that he took Miss Pierce out of the chorus of Gus Edwards' Musical Review in 1914, married her, and then placed her on Broadway, where she soon became a star. All went well, he says, until, in the Summer of last year, he was called to Europe and returned to find that his wife had been carrying on with Karminski. He says he investigated, and then sued.

Silvers is now conducting the orchestra for one of the D. W. Griffith attractions.

PRESS THEATRE PARTY RAIDED

CHICAGO, Ill., May 22.—"The Sweetheart Shop Night," given by the press club of this city to members of "The Sweetheart Shop" company playing here proved a rather dry affair.

The event was held at the Sherman House, on Monday night, following the performance of the musical comedy production. It started out to be a pretty wet affair, as someone saw that twelve quarts of pretty good one hundred per cent bourbon was on hand. But old sleuth Major Dairymple and his husky revenooers from the Federal Building raided the affair before the cork on the first bottle had popped and confiscated the entire works.

The party resumed after the officers had departed and it is said that more of the "hard stuff" found its way into the party. However, there are now twelve quarts more of good bourbon at the Federal Building and one is claiming ownership.

To My Friends

IN THE PROFESSION

The many inquiries recently received make it desirable for me to announce that all relations between

GILBERT & FRIEDLAND, Inc.

and myself were formally terminated more than a year ago, with the exception of such claims as I hold as a creditor.

ANATOL FRIEDLAND

OLIVE AL.

BRISCOE AND RAUH

Wish to thank the B. F. Keith Vaudeville Exchange for a Successful Season of 41 Consecutive Weeks. Closing This Week at

B. F. KEITH'S 81st STREET THEATRE

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JUVENILE
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MANY THANKS TO ALL
Signed with
GEO. BELFRAGE'S 1920-21
"HIP HIP HOORAH GIRLS"

STELLA WARD
FOLLY TOWN
COLUMBIA, NEW YORK CITY

FRANK THE HAGANS KITTY
NOVELTY DANCING
Direction—MR. CHARLES FITZPATRICK

WEBER, TAYLOR & JOSLYN
THREE ACES OF SONG

DANCING SOLLIE
Direction Flynn & Kenny
Playing U. B. O. Time

ALEX AND MADELINE THE BRISSONS NOVELTY ENTERTAINERS

BILLIE ROSE and DELL BLOSSOM
THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

HUGH McCORMICK & GRACE WALLACE
AT THE SEASIDE
Direction HARRY WEBER

GOLDWYN ESTABLISH NEW BRANCH

Goldwyn Pictures is to distribute other productions than their own through a newly formed London company known as Goldwyn Limited. Samuel Goldwyn and Gabriel Hess, who went to Europe some months ago to establish the company, returned last week after completing all details.

A. George Smith is managing director of the company, of which Charles Lapworth is exploitation director.

While over there, Goldwyn signed several English authors and playwrights to write for his firm and secured the English and continental rights to the Harold Lloyd comedies, distributed in this country by Pathe.

SIDNEY FRANKLIN MOVES

Sidney Franklin, who directed "Athalie" for Mayflower Productions, having finished his contract with that firm, has moved over to the Albert Kaufman lot, taking Sylvia Breamer, his star, who is under exclusive contract to him, along. He is to make pictures under his own name and trade mark, to be released by Kaufman.

DE MILLE RENEWS CONTRACT

Cecil B. De Mille signed a contract for five years wtih the Famous Players-Lasky Corporation last week. He has been director-general and a member of the board of directors of the Paramount organization for more than five years. His old contract is about to expire.

"BIG 4" STARS COMING EAST

The three stars who compose three-quarters of the "Big 4," are due in New York shortly from the coast. The trio, Charlie Chaplin, Douglas Fairbanks and Mary Pickford, are to attend the election of a president of United Artists.

RELEASE "SUDS" JUNE 27

"Suds," the latest Mary Pickford production for the United Artist's Corporation, will be released June 27th. The film is a scenarioized version of the play "'Op O' My Thumb," in which Maude Adams appeared.

MARGUERITE CLARK DUE

Marguerite Clark, who has been down South on a vacation, is expected in New York on June 1. As yet no reports, as to what her affiliations or plans for the future are have been made.

FOX HAS NEW FRENCH STAR

Mlle. Gina Relly arrived last Sunday in this country from Paris to appear in William Fox pictures, having been placed under contract by Winifred Sheehan while he was in Paris.

GOLDWYN BUYS BELASCO PLAY

"The Concert," the David Belasco success, has been acquired for screen production by Goldwyn. The star and cast have not been selected, as yet.

EILEEN PERCY TO BE STAR

William Fox has released Eileen Percy from her first contract with him whereby she was to appear as leading lady for his male stars and has placed her under a new contract whereby she is to be starred in a series of comedy dramas, the first of which will be "Myra Meets His Family," which appeared originally in the *Saturday Evening Post*. F. Scott Fitzgerald wrote the original story and Fox purchased it.

URBAN FORMS MERGERS

The Urban Motion Picture Industries, is the name under which a new merger will be known, with Charles Urban, president of the Kineto Company of America at its head. The firm has been capitalized for $10,000. The merger combines the Kineto, the Urban Movie Chats and the Kineto Review. E. St. Elmo Lewis is general director of the new corporation and also chairman of the board of directors.

WILL MEET IN CLEVELAND

Walter W. Irwin, William A. Brady, Adolph Zukor, W. E. Atkinson, C. C. Pettijohn, William Wright and Frederick H. Elliot, at a special meeting of the National Association, decided to hold the next annual meeting at Cleveland, June 8. A special meeting will be called before that time for the purpose of electing forty-two directors to serve on the board.

TO SHOW CARPENTIER FILM

The first showing of "The Wonder Man," featuring Georges Carpentier, will be at the Astor Hotel for a week, beginning Saturday evening. It will be held under the auspices of the American Legion, by arrangement with Robertson-Cole, producers of the film.

CLAIMS VOLPLANE EFFECT

Reynolds and Donegan complain that Anderson and Yoel and Athos and Reed are using the "volplane" effect invented by him and says he has films taken by the Universal showing the use of this effect two years before Athos and Reed came to this country.

SAENGER INSURES EMPLOYEES

NEW ORLEANS, La., May 22.—The employees of the Saenger Amusement Company have been insured by the company for life and disability. The policy range is from $500 for those who have been with the firm for six months, to $1,000 for those who have been with it a year.

BUYS "SMILIN' THROUGH"

The motion picture rights to "Smilin' Through," the play in which Jane Cowl is now appearing, have been acquired by Joseph M. Schenck for Norma Talmadge. He has also purchased "Wedding Bells" and "Curiosity" for Constance Talmadge.

CHICAGO SCHOOLS TO USE FILMS

CHICAGO, Ill., May 21.—It has been decided by the local school board to use educational motion pictures in all Chicago schools next year.

ROUTES OF SHOWS

COLUMBIA WHEEL

Behman Show—Majestic, Jersey City, 24-29; Casino, Brooklyn, 31-June 5.
Beauty Trust—Gayety, Detroit, 24-29; Gayety, Buffalo, 31-June 5.
Billy Watson's Parisian Whirl—Orpheum, Paterson, 24-29 close.
Bowery—Gayety, Washington, 24-29; Hurtig & Semon's, New York, 31-June 5.
Burlesque Wonder Show—Empire, Toledo, 24-29; Gayety, Detroit, 31-June 5.
Girls of the U. S. A.—Hurtig & Semon's, New York, 24-29.
Golden Crook—Casino, Boston, 24-29.
Harry Hastings' Show—Casino, Brooklyn, 24-29.
Lew Kelly Show—Empire, Newark, 24-29.
Mollie Williams Show—Empire, Brooklyn, 24-29.
Oh, Girls—Miner's, Bronx, 24-29; Empire, Newark, 31-June 5.
Peek-a-Boo—Gayety, Boston, 24-June 5.
Rose Sydell's Belles—Gayety, Buffalo, 24-29; Empire, Brooklyn, 31-June 5.
Sporting Widows—Palace, Baltimore, 24-29; Gayety, Washington, 31-June 5.

AMERICAN WHEEL

Broadway Belles—Penn Circuit, 24-29; Gayety, Baltimore, 31-June 5.
Beauty Review—Gayety, Minneapolis, 24-29; Empire, Cleveland, 31-June 5.
Bathing Beauties—Gayety, Louisville, 24-29; Empress, Cincinnati, 31-June 5.
Follies of Pleasure—Grand, Worcester, 24-29; Fall River, 31-June 2; New Bedford, 3-5.
French Frolic—New Academy, Buffalo, 24-29; Cadillac, Detroit, 31-June 5.
Girls From Joyland—Howard, Boston, 24-29; Cohens, Newburg, 31-June 2.
Grown-Up Babies—Park, Indianapolis, 24-29.
Jazz Babies—Newburg, N. Y., 24-26; Howard, Boston, 31-June 5.
Kewpie Dolls—Star, Brooklyn, 24-29; Olympic, New York, 31-June 5.
Lid Lifters—Gayety, Baltimore, 24-29.
Midnight Maidens—Empire, Providence, 24-29.
Monte Carlo Girls—Empress, Cincinnati, 24-29.
Oh, Frenchy—St. Joseph, Mo., 23-24.
Pacemakers—Mt. Morris, New York, 24-29; Empire, Providence, 31-June 5.
Parisian Flirts—Olympic, New York, 24-29.
Pat White's Show—Standard, St. Louis, 24-29; Park, Indianapolis, 31-June 5.
Sliding Billy Watson—Cadillac, Detroit, 24-29.
Stone & Pillard Show—Empire, Cleveland, 24-29; New Academy, Buffalo, 31-June 5.
Sweet Sweetie Girls—Gayety, Brooklyn, 24-29.
Tempters—Gayety, Toronto, 24-29.

QUEEN TO APPEAR WITH FILM

The Queen of Roumania is to visit America in the near future to appear, in person, in connection with a five-reel film entitled "The Memoirs of a Queen," which she has written and in which she appears on the screen.

Preliminary arrangements will be made by Mrs. Seth Barton for the governor of each state to meet the queen, upon her arrival in their respective states. Myron Herrick will manage the tour.

Lois Fuller, who has not been seen in this country for some years, will present various dances in a ballet written by the queen. The proceeds are to be devoted to the alleviation of the sufferings and needs of those in want through conditions brought about by the recent war.

ANNOUNCE SUMMER RELEASES

First National last week published a schedule of releases of special features for the Summer months, on which seven pictures are posted together with the dates of release. The list includes "The Splendid Hazard," an Allen Dwan picture, May 31; "The Perfect Woman," with Constance Talmadge, June 28; "Yes or No," with Norma Talmadge, July 19; "Curtain," with Katherine McDonald, Aug. 2; King Vidor's special, "The Jack Knife Man," Aug. 16; and Charles Ray in "45 Minutes from Broadway," Aug. 30. The seventh of the series has already been released. It is "The Yellow Typhoon," with Anita Stewart.

ONTARIO FILM BAN LIFTED

TORONTO, Ontario, Canada, May 22.—The order promulgated here some eight months ago making it impossible for American citizens to obtain licenses as movie operators or photographers, has been rescinded following diplomatic exchanges inspired by the National Association of the Motion Picture Industry, which resulted in the abolition of the law, passed as a reciprocital measure against states in this country which would not license aliens. It was discovered and pointed out by the association that only one state, West Virginia, had such a law, and that was only a war mesure gainst enemy aliens.

GRIFFITH BUYS BACK PICTURE

D. W. Griffith last week bought back from First National the last of his series of pictures for that firm and is now free to enter upon his contract with United Artists. This still leaves only Chaplin under contract to another firm, and, when his contract expires, the four members of "The Big Four" will be free to follow their contracts with United.

ADMITTANCE LAW AMENDED

The penal law has been amended by the passage of a bill, introduced by Senator Kelly, of New York, at Albany, allowing children under sixteen to be admitted to motion picture theatres, if accompanied by a person authorized by parent or guardian. Motion picture exhibitors throughout the state supported the bill.

NEW FIRM INCORPORATED

TRENTON, N. J., May 22.—The Falkner-Tyrol Productions, Inc., a $200,000 firm, has been chartered by the Secretary of State to deal in motion pictures, scenarios, etc., and to operate motion picture theatres and similar enterprises. There are 200 shares at $100 each.

FORM NEW COMPANY

ALBANY, May 21.—The Masterpiece Film Distributing Corporation has been chartered here with a capitalization of from $1,000 to $151,000. The papers provide for 15,000 shares of preferred stock at $10 a share, and 100 of common of no par value.

TUCKER TO SETTLE CASE

The suit of George Loane Tucker against the Mayflower Photoplay Corporation is to be settled out of court and Tucker is to make four more pictures for that firm in completion of his contract, the pictures to be released through Famous Players.

DENY MANNERS' MOTION

The United States Supreme Court last week refused to amend its decree in the suit brought by J. Hartley Manners against Oliver Morosco, in which the former sought and successfully established his motion picture rights to "Peg o' My Heart." The Supreme Court's decision, which reversed the original decision of Judge Mayer in the United States District Court and afterwards the Circuit Court of Appeals, held that the motion picture rights belonged to Manners, but that he could not exploit such a motion picture while Morosco continued to present the play seventy-five consecutive times each year.

Manners wanted the decision modified so that he merely would be restrained from exhibiting a motion picture of the play in any town or city while the play is being presented there. In other words, that he should have the right to exploit a motion picture of the play but should not directly compete with its spoken performance.

However, the United States Supreme Court denied his motion.

CENSORSHIP BILL KILLED

BOSTON, Mass., May 22.—The Motion Picture Censorship Bill was unanimously defeated this week at a session of legislature held to pass upon the measure. It was sponsored by Bishop Lawrence, Episcopal Bishop of Massachusetts. The N. A. M. P. I. fought the bill and sent a committee composed of William A. Brady, Frederick H. Elliot, Gabriel Hess, Arthur Freund, Charles Pettijohn and S. J. Connolly to oppose the measure. This is the sixth and last attempt at censorship which the Association has defeated.

HART SERIOUSLY INJURED

LOS ANGELES, Cal., May 22.—William S. Hart, while working on a new western feature for Famous Players, was thrown from his horse today, and severely injured. He was staging a chase scene, and, while riding at a furious pace, was swept from the saddle by a limb of a tree. His horse then became frightened and kicked him.

When picked up, unconscious, he was rushed to a local hospital, where it was found that several ribs had been broken, and that he had sustained other injuries. His condition is serious.

SUES HELEN HOLMES FOR $30,000

LOS ANGELES, Cal., May 22.—Harry M. Warner has instituted suit for $30,000 damages against Helen Holmes, claiming that, because of her whimsicalities and temperament, he had to expend $50,000 more on the serial in which he featured her than was necessary. Among the many charges, he claims that she never arrived on time and always took three hours for lunch.

AUTHORS TO PRODUCE

LOS ANGELES, Cal., May 22.—A new producing organization composed of four prominent screen writers and backed by a former official of The Mayflower Pictures Corporation, has been formed here. The authors are John G. Hawkes, John Lynch, C. Gardner Sullivan and Monte M. Katterjohn.

METRO CONVENTION STARTS

The Metro Pictures Corporation will hold a three days' convention at the Hotel Astor beginning to-day (Wednesday).

A banquet will be given at which time addresses will be made by Richard A. Rowland, president, William E. Atkinson, general manager, Marcus Loew and David Bernstein.

POPE ALLOWS CAMERA TO WORK

ROME, Italy, May 22.—The ceremonies attending the canonization of Joan of Arc have been filmed and will be exhibited throughout the world by permission of the Pope. The San Marco Film Company, under the patronage of the Pope, made the films.

MacLEAN AND MAY SPLIT

LOS ANGELES, May 22.—Douglas MacLean and Doris May will not appear together longer in motion pictures, having split during the past week. Each will be starred individually.

MORRIS MAE
DANCING HUMPHREYS
PRESENTING WHIRLWIND AND COMEDY DANCES U. B. O.

NOW PLAYING LOEW CIRCUIT **WILLIE SMITH** JEST-ER SINGER
HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL. WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O. MAY HELEN KILDUFF and MARIE ALLERTON
A HANDY MAN
EVERY OPERY NEEDS ONE
Direction FRANK DONNELLY

"FRANCIS & FOX"
IN A VAUDEVILLE ODDITY
Booked Solid
Direction—LEW CANTOR

MARGARET DOHERTY & CO.
PAST AND PRESENT
Direction—FLOYD STOKER

MONOHAN & CO.
Roller Skating Novelties
All Tricks Original and Protected
Direction—AARON KESSLER

CHISHOLM & BREEN
HER CAVE MAN
By JOS. L. BROWNING
Direction—IRVING COOPER

MOORE & FIELDS
Singing, Talking, Comedy and Dancing
Direction HORWITZ & KRAUS

CLARENCE WILBUR
in "TATTERED ARISTOCRACY"
Management ABE I. FEINBERG

BILL DONAHUE and LEW FLETCHER
ALF. T. WILTON

OLIVE **MAY and HILL** CARL
Direction—BILLY GRADY-ED. KELLER Office

DRISCOLL & WESTCOTT
IN SONGS AND COMEDY
DIRECTION—JACK POTSDAM

LEW & PAUL MURDOCK
IN ECCENTRIC STEPS
Dir. ROSALIE STEWART

GYPSY MEREDITH & BRO.
STILL RUNNING.
DIR. MORRIS & FEIL

AL **HAIG** *and* **LaVERE** EARL
"TWO FRIENDS THAT CAN'T GET ALONG"
BOOKED SOLID

Highest Judges, Managers and Critics of Vaudeville, Praise and Agree That

Jimmy Lucas With FRANCINE

in "VAMPIRES and FOOLS?" COPYRIGHTED

IS A

GREAT SUCCESS! GREAT ATTRACTION!!

KEITH'S COLONIAL THEATRE, N. Y. CITY
THIS WEEK

Direction
HARRY WEBER

MAX HART

Announces the removal
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GEORGE WHITE'S SCANDALS OF 1919

PLAYING
GEO. BICKLE
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SOLE DIRECTION
ROEHM & RICHARDS

ROYAL UYENO JAPS

Direction IRVING M. COOPER Always Working

WIFE BELIEVES SMALL DEAD

TORONTO, May 21.—Sworn affidavits produced by Mrs. Theresa Small, wife of Ambrose J. Small, the missing theatrical manager, before Justice Latchford, here, today, disclosed the fact that Small, some time prior to the date of his disappearance several months ago, left a will in which he bequeathed all his property to his wife. The filing of the affidavit marks the first step in officially establishing the missing man's death, through the appointing of a trustee to the estate, as provided under the Absentee Act.

Mrs. Small's affidavit follows:

I, Theresa Small, of the City of Toronto, in the county of York, married woman, make oath and say:

1.—I am the wife of Ambrose J. Small, of the said city of Toronto, theatrical manager, and was married to the said Ambrose J. Small on or about the 6th of November, 1901.

2.—There are no children of the said marriage nor was the said Ambrose J. Small formerly married.

3.—Ever since the marriage of the said Ambrose J. Small and myself on the said date, until the 2nd day of December, 1919, the said Ambrose J. Small and I lived together and had our home in the said city of Toronto.

4.—The last time I saw my husband was in the afternoon of December 2nd, 1919, when I had luncheon with him at a restauranta in Adelaide street, in the city of Toronto, after which he walked with me to the Infant's Home on Bond street, where he left me and returned to his office in the Grand Opera House on Adelaide street, having first arranged with me to dine at home in Rosedale at 6:30 that evening.

5.—As my husband did not arrive home for dinner I tried unsuccessfully to get into communication with him at the Grand Opera House and was informed later, by his secretary, that he had last been seen at his office about 5 o'clock and since that time he had not been seen nor heard of nor are his whereabouts known.

6.—Shortly after his disappearance and after making enquiries for him in the different cities and towns where he owned theatres and to which I thought he might possibly have been called on urgent business. I laid the matter before the chief of police of the City of Toronto and a special detective of experience was assigned to the case, but up to the present time, no trace of my husband's whereabouts has been discovered and neither I nor his friends or business associates have received any communication from him of any nature or kind, whatsoever.

7.—On the day prior to his disappearance, he had practically closed the sale of the chain of theatres owned by him, to a company known as the Trans-Canadian Theatres, Ltd., of Montreal, for the consideration of $1,750,000, where a cash payment of $1,000,000 had been received by him and deposited in the savings department of the Dominion Bank to his own credit and the pass book showing the said deposit was on that day given by my husband to me and the said amount is still on deposit in the said bank.

—In addition to the moneys deposited to the credit of my said husband in the Dominion Bank he had large deposits in other chartered banks in the city of Toronto, and no sum has been drawn or cheques issued on the accounts in the different banks to by said husband up to the present time.

9.—A most exhaustive search has been made by me through the police and detective agencies both in Canada and the United States, with the view of discovering the whereabouts of my husband and I have spent large sums of money in an endeavor to find him. A reward has been offered for information leading to discovery of his whereabouts and all the prominent cities in the United States and Canada have been circularized. Great public attention has been given the case through the newspapers and every effort has been made to discover my husband and learn as to whether or not he is dead, but no information as to his whereabouts has been explained nor is there any knowledge as to whether or not he is alive or dead.

BURLESQUE NEWS

(Continued from page 25.)

SAILING FOR ENGLAND

Frances Cornell and the LaMage Brothers will sail Saturday for England, where they are booked to open at the Moss Empire, Sheffield, on June 7. They are booked for three months in England and then go to France for a tour.

PEARSON SIGNS INGENUE

Leona Earl, ingenue, has been re-engaged by Arthur Pearson for one of his shows next season. Harry Shapiro will manage the company.

FOX TO PRODUCE

Eddie Fox, after working a few weeks in vaudeville, will open at the Folly, Baltimore, June 14, and will then go the Gayety, Philadelphia, the following week. He will produce the shows those two weeks.

SNYDER JOINS WILLIAMS SHOW

George Snyder has closed his season with the "Maids of America" in Hartford and jumped into the Mollie Williams Show, doing "straight" for the last two weeks of the season.

PUT IN NEW SONG

A new song written by Alex. Sullivan, Louis Handman and Ray Miller, was introduced into Ed Wynn's Carnival in the New Amsterdam Theatre by Ral Miller's Black and White Melody Boys on Monday night. It is called "Can you tell?"

BOOKING FOR NEXT SEASON

(Continued from page 5.)

1920," scheduled to open at the Forty-fourth Street Theatre; a new musical show for Mitzi Hajos, which Henry W. Savage will produce; a new play by Edward Knoblock, which David Belasco will produce as a starring vehicle for Frances Starr and John Drew in a revival at the Empire.

Fred Stone is scheduled to open at the Globe in "Tip-Top," the new musical production which Charles Dillingham is providing for him, probably early in September. Raymond Hitchcock will open in his new revue at the Liberty some time in September. Ruth Chatterton, in a new play, will open at the Henry Miller early in September. H. H. Frazee is to produce a new farce for the Harris Theatre early in August. Arthur Hammerstein will present Frances White in "Jimmy," a new musical show, early in the season.

Then, too, the following shows are scheduled for presentation here just as soon as they can be booked into a theatre along Broadway: "Three Live Ghosts," by Max Marcin, which he produced in association with the Shuberts; "The Sweetheart Shop," produced by Edgar MacGregor and William Moore Patch, and now running successfully in Chicago; A. H. Woods' "The Pearl of Great Price," by Robert McLaughlin; "The Reckoning," which Woods will present in association with Thomas Dixon; Leo Carillo, in a new play to be produced by the Selwyns; "Genius and the Crowd," a George M. Cohan production; "Don't Tell," a new comedy by Graham Moffatt, which William Morris will produce, and a play called "The Proper Spirit."

LESSER PUT IN CHARGE

SAN FRANCISCO, May 22.—All business affairs of the First National Exhibitors' Circuit on the Pacific Coast, both in production and distribution, hereafter will be handled exclusively by Sol Lesser, well-known San Francisco motion picture magnate, who, with the Gore Brothers, is First National franchise holder for Southern California and Arizona.

Lesser, it was officially announced yesterday, has been appointed special representative of the First National executive committee because it was found the committee in New York, headed by J. D. Williams, was unable properly to handle the vast First National interests on the Coast, where much of the production is done.

The units that will be under Lesser's supervision in Los Angeles are the studios of King Vidor, Katherine MacDonald, Anita Stewart, Mildred Harris Chaplin, Charles Ray and Charlie Chaplin.

A general West Coast publicity bureau for all the above First National enterprises will be opened with John McCormick, also a San Franciscan, in charge, under the general supervision of C. L. Yearsley of the First National home office.

Lesser will have power to pass on all Los Angeles productions before they are released, and will also have direct charge of the film distribution and exploitation.

LOEW GETS N. Y. FRANCHISE

Marcus Loew has secured the New York franchise for National Picture Theaters Inc., the newly formed Selznick Exhibitors' body, according to report.

MINTER-AMERICAN SUIT ON

LOS ANGELES, Cal., May 22.—The trial of the claim of Mary Miles Minter against the American Films Company, and the company's counter-claim is now in progress and is arousing a lot of interest in film circles here.

Miss Minter claims breach of contract and $5,000 back pay, while the American claims $100,000 for failure to appear in a picture selected for her.

Miss Minter's mother claims that she was ill at the time of her absence from the studio. Miss Minter, now a Realart star, claims she was under eighteen when she signed the contract.

LAEMMLE'S NEPHEW BACK

LOS ANGELES, May 21.—Edward Laemmle, nephew of Carl Laemmle, president of Universal, and William Alder, who headed the Universal-Southern California Academies of Science Expedition to Borneo, New Guinea and other far corners of the earth, returned to Universal City a few days ago after spending more than a year on their trip. They brought back some miles of film as well as many valuable curios, relics and trophies for the Western museums.

REICHENBACK JOINS NUMA

Harry Reichenback, who returned recently from the coast, where he worked for National Pictures, has been engaged by Numa Pictures to handle a special line of publicity for "The Return of Tarzan," which Goldwyn will distribute. He handled the first of the Tarzan pictures, called "Tarzan of the Apes."

THEATRICAL SPORTS

(Continued from Page 23)

PIONEER EXCHANGE IS READY

The employees of the New York Exchange of the Pioneer Film Corporation, will hold a meeting under the direction of Al J. Comparte, at the offices of the exchange at 146 West Forty-sixth Street on May 28 for the purpose of discussing the athletic affairs of the season.

The exchangemen have already formed a baseball team, which will play its first game against the home office team. The exchange line-up will be as follows:

Seymour Seligman, catcher; Jack Lipschitz, first base; Howard Hummel, short stop; V. P. Maurer, pitcher; Al Comparte, right field and substitute catcher; Jack Goldstein, second base; Lee Gainsberg, third base; Sam Gluckow, center field; Ben Bellin, left field.

EXCHANGES ORGANIZING TEAMS

The following exchanges and studios are now organizing baseball teams and will soon arrange a schedule of contests. Famous Players-Lasky exchange, of 729 Seventh Avenue; Universal, (to have two teams, senior and junior), Pathe, of 1600 Broadway; Robertson-Cole, the Fox Exchange at 146 West Forty-sixth Street, and the Vitagraph studio, Brooklyn.

The Film Social Club, Inc., of which Jack First, of Magnet, is president, is also organizing a team and will start practice soon.

STRAND TRIES PLAYING BALL

The Strand Theatre employees, of New York, decided to organize a ball team and sallied forth to conquer.

On Wednesday morning of last week, the enemy, in the shape of the baseball nine of the Brooklyn Strand, were met in battle on the field in Prospect Park, Brooklyn.

Batteries for the New York Stranders were Jack Eaton, hurling, and Charlie Edwards, receiving. For the "borough of babies" team were Eddy Hyman, pitching and Al Moran, catching.

First inning Eaton threw; but, why bring up sad memories? Let it suffice to say that the New York team was defeated by a score of 30 to 13, in eight innings. It was the first game they had played and, for some of them, the first in years. After the slaughter, a unanimous vote by the New York team decided that it would also be last.

"BUTTONS" JOYCE N. V. A. MASCOT

Little Frank Joyce, Jr., the most popular man in the N. V. A. and who has now reached the age of fourteen months, has been selected as Mascot for the N. V. A. baseball team. A special uniform has been made for him, whose nickname is "Buttons." "Buttons" is the son of Mr. and Mrs. Frank Joyce, the former being the brother of Alice Joyce.

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23 Screaming Monologues.
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13 Original Acts for Male and Female.
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Hundreds of Sidewalk Conversations for Two Males and Male and Female.

Remember, the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for $1.50. All other issues out of print.

WM. McNALLY
81 East 125th Street, NEW YORK.

WANTED—YOUNG MEN

who can play small parts and render vocal or instrumental number in Sunday concert on chautauqua time during July and August. Rehearsals June 28, Auburn, N. Y. Tell all—send photo. Clifton Mallory, 10 Evans St., Auburn, N. Y.

ACTS PLAYS, SKETCHES WRITTEN. TERMS for a stamp. E. L. GAMBLE, Playwright, East Liverpool, Ohio.

SINGERS

professionally engaged. Music publisher offers big proposition.

TERDIMAN

Room 406, Shubert Theatre Bldg., Philadelphia.

AT LIBERTY FOR NEXT SEASON

Violette Sontague

A NEWCOMER TO BURLESQUE

The Girl With the Contralto Voice

With CHARLES ROBINSON'S PARISIAN FLIRTS

AT THE OLYMPIC, NEW YORK, THIS WEEK

EDDIE TEDDY
GREENLEE & DRAYTON
THE BOYS WHO ALWAYS WORK Direction MORRIS FEIL

ELIZABETH NELSON & BARRY BOYS
Presenting a Medley of Variety Bits
Direction AARON KESSLER

LIZZIE B. RAYMOND
Touring in "WELCOME HOME" Under Management of DANIEL S. KUSELL

Billy Thomas & Frederick Girls
NOVELTY SINGING AND DANCING
WITH BEAUTIFUL WARDROBE Direction—JOE MICHAELS

MR. GEO. CHOOS Presents
Eddie Vogt
In "THE LOVE SHOP"
This Week, KEITH'S, SYRACUSE, N. Y.

UNQARO ROMANY ?
IN A COMEDY MUSICAL SURPRISE
IN VAUDEVILLE

HARRY BENDER & BLUM AL
"MASTER ATHLETES"
Direction—HORWITZ & KRAUS

BOB Ward Bros. AL
"BERTIE AND ARCHIE"

Mrs. Geo. Primrose
PRESENTS
Geo. Primrose Minstrels
TYPIFYING GENUINE MINSTRELSY

HARPER & BLANKS
IN
PEP, GINGER & JAZ
DIRECTION HORWITZ & KRAUS.

JEAN LEIGHTON'S REVUE

CONN AND WHITING
VARIOUS FEATS WITH THE FEET PLAYING FOX TIME
REP. LEW LESLIE.

HOWELLS TAKES IN BROCKLISS

David P. Howells, Inc., has taken over control of J. Frank Brockliss, Inc., and the business of the two will be conducted by Howells. The offices will be merged, as well, with the exception of the London offices, which will remain at 167 Wardour street, where Brockliss is in business. The Howells offices will remain at 29a Charing Cross. Howells also has offices in Japan, under the direction of Horace T. Clark, and in Buenos Ayres, under the direction of Chester E. Sawyer. In taking over Brockliss, Howells secured the foreign offices of that firm in London, Manchester, Liverpool, Leeds, Newcastle, Birmingham, Glasgow, Cardiff and Dublin, and has representatives in Paris, Turin, Barcelona, Brussels, Copenhagen, Sydney, Capetown, Bombay and Tokio.

Howells has also acquired the foreign rights to the following pictures: Great Authors Pictures, Inc., Louis Joseph Vance productions, Artco and Leah Baird productions, productions of C. E. Shurtleff, Inc., Zane Grey productions, and several serials and miscellaneous features which include "Virtuous Men" and Lillian Walker productions.

Sydney Garrett, former president of Brockliss, has resigned to devote his time exclusively to production, in conjunction with Arthur F. Beck. Howells has been elected president of Brockliss.

N. A. M. P. I. DISSATISFIED

If rumors on Broadway hold any vestige of truth, the next meeting of the N. A. M. P. I. is going to result in a shakeup.

The reason for the unrest in the Association is the attitude taken toward exhibitor members. A faction of the organization claims that this and other vital matters have not been given their proper attention by William A. Brady, president of the Association, because of his many other interests. It will be remembered that when Brady resigned some time ago pressure was brought to bear to make him reconsider his resignation, which he did. An effort is now being made to "secure an executive who can give the proper attention and energy to the organization."

RAMMS WINS POINT IN SUIT

Ramms Inc. won a point last week in the suit filed against them by Universal, which claims that they are holding 2,900 reels of motion pictures belonging to it and seeks $110,000 damages. The Appellate Division of the Supreme Court has decided that Carl Laemmle and P. A. Powers must be examined before trial, to ascertain whether or not they have knowledge of the sale of these reels to the New England Universal Exchange and their subsequent disposal by the firm.

PATHE MANAGERS PROMOTED

R. S. Schrader, formerly manager of the Pathe, Indianapolis, branch, has been promoted to be general western manager of all Pathe exchanges. In his place at Indianapolis is P. B. Elliot.

Miles F. Gibbons, former Pittsburgh Exchange manager, has been appointed short subject sales manager and Frank C. Bonstell has been put in his place at Pittsburgh.

HARRON GOING WITH METRO

Robert Harron, for a long time one of the Griffith stars, is to be starred in Metro pictures, according to the latest rumor. The pictures are to be made by Harron's own producing unit, directed by Chet Whitney, under the supervision of Griffith and released and marketed by Metro.

OPEN EXCHANGE JUNE 7

The Famous Players-Lasky Corporation will open their new Albany exchange on June 7. Joseph H. Seidleman has been appointed manager and Marvin W. Kempter will head the sales department.

GRIFFITH SIGNS NEW PLAYER

Pauline Garron, appearing in "Buddies," and a member of the Griffith stock company, has been signed for a period of years by that producer and may be featured by him.

PLAN PAGEANT FOR 'FRISCO

SAN FRANCISCO, May 20.—With a cast of 650, a pageant will be presented at the Exposition Auditorium on May 24th, as a part of the celebration of Empire Day by British societies of San Francisco, Oakland, Alameda, Berkeley, Richmond and San Mateo.

In pageant form, the arrival of the Pilgrim Fathers in America in 1620 will be portrayed, and, following this main feature, groups of arriving colonists will tell the story of the origin of each of the thirteen colonies. "Britain's Gifts to America and the World" is a supplementary feature to be interpreted by 150 girls in costume.

The proceeds will be devoted to the Victoria Memorial Home, and the soldiers' aid fund, British Benevolent Society.

SHERRILL SIGNS LILLIAN GISH

Lillian Gish was signed last week by William Sherrill to star in Frohman Pictures for a period of two years and with a third year optional. Miss Gish, who has, since she began her film career, been associated with David Mark Griffith, is to receive a salary of $500,000 for the two years.

In all probability Will Henderson will direct her in the Frohman picture. She will be allowed to select her own director and pictures, however. Before beginning work on her first starring vehicle, Mrs. Gish will finish "Way Down East" for Griffith.

LAEMMLE APPOINTS COMMISSION

When Carl Laemmle sails for Europe in July he will leave the affairs of Universal in charge of a committee of three, which will have power to do anything they see fit in running the organization, with the exception of expending large sums of money. Harry Berman, Abe Stern and E. H. Goldstein will constitute the commission. Goldstein has been appointed secretary to Laemmle to replace D. B. Lederman, who recently resigned.

NEWMAN ARRESTED, DISCHARGED

Walter Newman, motion picture director, was arrested last week on a charge of grand larceny by Albert Gilbert, for whom he worked. Gilbert claimed he had $6,500 worth of film belonging to him.

Newman, when arraigned in court, claimed that Gilbert owed him some back salary. When questioned, he admitted that the films had been returned. The case was then dismissed.

JEWEL CARMEN RETURNS

Jewel Carmen will shortly return to the screen after a retirement of one year and will be starred in a series of Roland West Productions. The features are to be distributed through the Iroquois Film Corporation. Miss Carmen's contract calls for four pictures a year.

KANE SIGNS BESSIE LOVE

Bessie Love has been signed by the Arthur S. Kane Corporation to be featured in a series of special productions. Her first will be "The Midlanders," adapted from the novel by Charles Tenney Jackson. Ida May Park and Joseph De Grasse will direct Miss Love.

VITA GIVES SPECIAL SHOWING

SAN FRANCISCO, May 20.—"The Courage of Marge O'Doone" was given a private showing during the past week by Vitagraph for exhibitors and exchangemen. The showing was held at the Imperial theatre. The film is a story by James Oliver Curwood.

BERT LYTELL IN NEW YORK

Bert Lytell, June Matthias, and Louis Zellner, all members of the Metro Film organization, arrived in town last Saturday. Lytell is to make four productions in the East.

BARTHLEMESS TO STAR SOON

Richard Barthelmess, one of the D. W. Griffith finds, is to be starred as the head of his own producing organization in the Fall, according to current reports.

CITY THEATRES

REPUBLIC Theatre, 42d St. W. of Broadway. Eves., 8.30. Mats. Wed. & Sat., 2.30.
MARJORIE RAMBEAU
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INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

Belasco W. 44th St. Eves. 8.15. Mats. Thurs. & Sat. 2.15
DAVID BELASCO Presents
LEONORE ULRIC
In "The SON-DAUGHTER"
A Play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th Street. Eves. 8.20. Mats. Wed. & Sat. 2.20.
BOOTH TARKINGTON'S
New Comedy
CLARENCE

ELTINGE Theatre, West 42nd Street. Eves. 8.20. Mats. Wed. & Sat. 2.20.
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FILM FLASHES

C. H. Rosenfeld has established and is president of the Climax Film Corp., a state rights distributing firm.

Arthur F. Beck and Eugene Mullin have left for Los Angeles to attend to business regarding Leah Baird's pictures.

Harry Kleine, formerly with the Atlanta office of Goldwyn, is now with Quality in that city.

H. M. Hatcher and B. Lee Smith, of Atlanta, Georgia, have formed a new film company to be known as The Hatcher-Smith Film Company.

Albert E. Smith, president of Vitagraph, returned from California last week.

The Mississippi and Louisiana rights to "Silver Threads Among the Gold," have been bought by Harry P. Cooper, of Southern Features.

Jerome Safrom has been appointed manager of the New York exchange of Robertson-Cole.

Julius Goldfarb, former manager of Robertson-Cole's New York branch, has been made general representative for New York.

Mack Sennett is at work on another five reel comedy called "Married Life," to be released by First National.

Hal Hodes, of Universal, has resigned as editor of the Screen Magazine.

Bessie Love will sail for England some time during July and make "The Old Curiosity Shop" there.

Betty Bouton, leading lady of "Don't Ever Marry," arrived in New York last week.

George D. Baker will start work this week on "Buried Treasure," with Marion Davies.

John Colton will leave for California this week to start work on his first story for Priscilla Dean.

Beatrice Dominguez will go to Hawaii shortly to make three features for Universal.

Edwin Carewe's contract with Harry Cahane has terminated.

Joe Plunkett returned from England last week.

Arthur Somers Roche has been signed by Metro to write scenarios.

Roswell Dague is to succeed Gardner Hunting as supervising director of Eastern studios when the latter resigns from Famous Players.

Ida May Parkes and Joseph DeGrasse have been retained to direct another Bessie Love picture for Andrew J. Callahan.

James N. Grainger, of Neilan Productions, left last week for California.

"The Silent Barrier," the first of the Louis Tracy novels to be picturized has been completed and will soon be ready for showing. In the cast are Sheldon Lewis, Gladys Hullette, Florence Dixon, Donald Cameron, Mathilde Brundage, Fuller Mellish and Corinne Barker.

Tobias Butler has been engaged to do the press work for the J. G. Pictures, Inc., starring Grace Davison.

Marc Robbins has left Fox and is now with Metro's scenario staff.

George McManus is co-operating on a new two-reel scenario for "Bringing Up Father."

Paul Scardon is directing Blanche Sweet in her seventh production for Jesse D. Hampton, "Port O' Caprice."

Gilda Grey has postponed her trip to Paris to finish scenes in "The Girl With the Jazz Heart," starring Madge Kennedy.

Burton Holmes has left for Palestine to film the development of the Zionist movement there.

Joe Singer is now manager of the B. and B. exchange in Philadelphia, succeeding Ben Abrams.

Goldwyn will release two Buddy Post comedies, "Oh Girls," and "Mum's the Word," on May 30th and June 13th, respectively.

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Empire Theatre
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Mollie Williams Co.
Next Week—ROSE SYDELL CO.

GAYETY Throop Ave. Broadway
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If **FRANCES MEEK DARLEY** will communicate with **Charles Conran**, 197 Bond St., Brooklyn, she may hear something to her advantage.

Any one knowing whereabouts of Hazel Carlton, formerly with Graham Models, please write J. C., Box 135, New York Clipper, Chicago Office.

Read the Clipper Letter List

Louis Reichart, who has been connected with the picture industry for the past fourteen years, has been appointed manager of the Washington Realart office.

Paul Powell will direct the next Mary Miles Minter feature for Realart.

Wanda Hawley is at work on her second picture as an independent star under the direction of James Cruze.

Dudley Blanchard and Bert Glennon, of First National, have sailed for Australia with the Wilfred Lucas production party.

Work on "The Son of Tarzan," a serial, has been begun by Harry J. Revier, who is directing the picture for National Film Corporation.

Edna Shipman and John Junior are to be seen in a series of new comedies to be manufactured by a new concern, details of which have not yet been divulged.

Julien Josephson has been engaged to write original stories and continuity for Famous Players-Lasky, and will have headquarters on the West coast.

Eric Von Stroheim left last week for Universal City, where he will work on several new Universal productions under a new contract calling for more money and a longer period of time than the original contract he had with Universal.

Lila Leslie has been engaged to appear with Henry Carey in "Fighting Job."

Thomas Jefferson has been added to the cast of Metro players who appear in "Hearts are Trumps."

Norval McGregor, director for Mitchell Lewis in "Jaques of the Silver North," is playing a part in "The Mutiny," a Metro picture.

Roy H. Klaffki, formerly with Fox and Universal, has been made head of the Metro studio photographic department.

Dorothy Farnum has been signed to do scripts for the Talmadge Sisters for a year.

Mrs. Talmadge and Natalie, youngest of the Talmadge girls, sailed for Europe last week on a vacation trip.

Earl W. Hammons sailed last week for England on a business trip for Educational.

David Kirkland will take several exterior scenes of European locations when he arrives there. He sailed last week.

Albert L. Gray, general manager of the Griffith organization, took several prints of "Romance" with him last week when he sailed for Europe.

Francis Doublier is now superintendent of the Palisades Laboratories.

Al. Cawood, cameraman for Taylor-Made pictures, has been made director and will direct all future Taylor-Made productions.

C. Edward Hatton has completed the second of his series of pictures, in which he is author, director and star. It is called "Mystery Ranch."

Vola Vale is to play opposite Earle Williams in "The Purple Hieroglyph," a forthcoming Vitagraph.

Dan Lederman, formerly assistant to Carl Laemmle, has resigned from that position.

Samuel Tuchman, formerly purchasing agent for Universal, is no longer connected with that firm.

Norman H. Moray, formerly manager of the local Republic Exchange, has resigned from that position.

Manuel Peon and Billy Moran, of the Golden Sun Producing Corporation, a Cuban Film manufacturing company, are in this country seeking equipment for their Havana studios.

Major Jack Allen is to make a series of wild animal life pictures for a new firm known as Adventure Films, Inc.

Gloria Swanson and her husband, Herbert K. Somborn, arrived in New York last week and are stopping at the Biltmore.

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"BIG FOUR" CHANGE PLANS

The United Artists Corporation has determined to release one picture a month beginning September 1 and the production of Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith features will be so arranged as to conform to this plan. Hiram Abrams, president of the concern, has announced he has positive assurance that this schedule will be carried out.

A list of features that will have been released by the end of their year under this plan, includes: Douglas Fairbanks, in "His Majesty, the American"; D. W. Griffith's "Broken Blossoms"; Douglas Fairbanks, in "When the Clouds Roll By"; Mary Pickford, in "Pollyanna"; Mack Sennet's "Down on the Farm"; Doris Keane, in "Romance"; Douglas Fairbanks, in "The Mollycoddle"; Mary Pickford, in "Suds."

PICTURE ACTRESS LOSES RING

CHICAGO, Ill., May 22.—Irene Dalton, motion picture actress, last week had Frank C. Courtney locked up at the detective bureau. The case concerns her $420 diamond ring.

Courtney borrowed it one day, she says, but forgot to bring it back. Later, she alleges, he pawned it for $100 and then sold the ticket for $25. She notified the police and Courtney was taken into custody and held for trial.

ENFORCING STORAGE ORDINANCE

CHICAGO, Ill., May 22.—Motion picture exchange dealers have been informed this week by the Council Buildings Committee that the ordinance prohibiting the storing of films in the loop district in buildings not of fire proof construction, is to be entirely enforced. The exchanges plan to move out of the loop, occupying an entire building for their purposes.

SEEK WHAT DESTROYS FILMS

ATLANTA, Ga., May 22.—A special committee has been appointed by the Exchange Managers Association and entrusted to determine the reason why so many films are spoiled in transportation and while they are being projected. An expert projectionist has been appointed on the committee to aid them in determining the cause.

SHOWING FIGHT FILMS

CLEVELAND, Ohio, May 22.—A film company has been formed here known as the Toledo Bout Pictures Inc., and is showing the Dempsey-Willard fight pictures. These films were barred here last year. The incorporators of the firm are three members of the Frank Hall Pictures Company.

ZEIDMAN COMING EAST

LOS ANGELES, Cal., May 22.—Bennie Zeidman, for many years connected with Triangle and more lately with Louis B. Mayer, leaves for New York next week, where he will complete arrangements for the formation of his own producing concern.

ASSOCIATED GETS OFFICES

LOS ANGELES, Cal., May 22.—Associated Producers, the newly formed organization, has secured coast city offices in Seattle, Washington and San Francisco. Local managers for these offices have also been signed.

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FEAR TROUBLE WITH UNIONS

CHICAGO, Ill., May 23.—It is feared here that a new war will break out between the motion picture managers and proprietors of this city and unionized motion picture men.

Last week, the local offices of the Motion Picture Operators was set afire and the blame was laid at the doors of the motion picture managers, who are alleged to have threatened to use the same methods employed by the operators.

The conclusion of men familiar with movie and labor conditions in this vicinity is that the anti-operators clique, which forms a part of the Allied Amusement Association, is endeavoring to break up the union organization. Others state that the operators are expecting trouble, but are awaiting the first move of the managerial forces.

War to the knife is expected to follow should it be discovered that the managers, who have openly opposed the heads of the operators' union, were responsible for the fire which destroyed their headquarters early this week.

HIRSCH IN A MIX UP

Louis A. Hirsch, the songwriter and composer was forcibly ejected from the Polo Grounds on Monday afternoon by the private police employed at the base ball park.

Hirsch took a seat in the lower grandstand upon entering the park. The view he obtained from the seat did not suit him and he moved to another. One of the detectives objected, Mr. Hirsch said, and finally put him out of the park.

Because of the rough handling he received while he was being ejected, Mr. Hirsch said, his coat was torn and upon the advice of his physician he went to bed.

In order to curb the activities of gamblers and pickpockets, there is said to be a rule at the park that patrons may not change their seats.

ABORNS OPEN IN WASHINGTON

WASHINGTON, D. C., May 17.—The Aborn English Opera Company will open its annual Summer season here on May 31 at the National Theatre. In the company will be Forrest Huff, Fritzi Von Bussing, John R. Phillips, Arthur Cunningham, Maude Gray, Phil Branson, Tillie Sallinger and Lee Daley. Louis Kroll is to be musical director and Charles H. Jones will have charge of the stage. The opening bill will be "Robin Hood."

LAMBS TO GAMBOL ON JUNE 6TH

The annual public Lambs gambol will take place at the Hippodrome on June 6, and on that occasion parts from the various intimate gambols presented during the year will be given, including a repetition of Hassard Short's "Bleaty Bleaty." R. H. Burnside will direct the gambol, and special offerings by Augustus Thomas, Emmett Corrigan, Edward Peple and Percival Knight will be put on.

STOP "WHY CHANGE YOUR WIFE"

CHICAGO, Ill., May 23.—"Why Change Your Wife," a feature motion picture, was not permitted to run in Oak Park this week. A battle is now on between the Oak Park Council committee and Lubliner and Trintz, who control the theater. Oak Park is causing quite a little trouble among the bookers of motion picture films.

ETHEL CLAYTON BUYS LAND

LOS ANGELES, Cal., May 22.—Ethel Clayton, motion picture star, has purchased a lot in Palisades, fronting 200 feet on Adelaide Drive. The property, on which she is to build a home, adjoins that recently purchased by Maurice Maeterlinck and Mary Pickford.

"HUMORESQUE" AT CRITERION

The picturization of Fannie Hurst's story, "Humoresque," will open for a run at the Criterion, on May 30, when "Why Change Your Wife" moves to the Rivoli.

READ THE CLIPPER LETTER LIST

CAPITOL

Emma Dunn in "Old Lady 31" is the screen feature at the Capitol. The piece is well cast and follows closely the lines of the play, the prologue having been elaborated considerably to show the auction sale of household effects. The various "types" were life-like and Miss Dunn's forceful characterization, commanding.

The first act of Bizet's tuneful "Carmen" was given in a desultory manner. The title role, sung by Henriette Wakefield, lacked the warmth, abandon and insouciance of the gypsy coquette. Miss Wakefield seemed stiff, vocally, dramatically and physically, and her voice lacks the pristine mellowness of many other Carmens, including the one with whom Wm. Stewart himself sang. Lizzie MacNichol.

Don Jose was sung in splendid voice and Michela with quiet dignity, although the best scene was spoiled by a new piece of business with an unrehearsed cat, which strolled across the stage everal times and finally madly rushed about, causing much inconsiderate merriment and confusion among the auditors.

The orchestra did not play well and was, at one point, fully a whole beat behind the finale of the aria.

The Bacchanale from "Samson et Delila" was rendered in much better fashion. In fact, it was well played. "Topics of the Day," a Mack Sennet comedy "Let 'Er Go," and a Robertson-Cole scenic entitled "Waters of Destiny," besides the usual weekly, completed a program that, with the exception of the feature film, was received with luke-warm interest by a smaller audience than usually obtains at the Capitol on Sunday nights.

DEATHS

DAN GARDNER died at his home in Chelsea, Mass., on April 22nd. He was formerly a member of the three Gardner Brothers in vaudeville and, for the past eighteen years, had been with the trio known as "Gardner, West and Sunshine." He was also a member of the Elks, No. 1, New York city, for the past twenty-six years.

JAY SPRINGER, a motion picture broker, died in St. Luke's Hospital last week. He was forty-three years old and formerly manager of The Grand Opera House, Brooklyn.

GEORGE TISSELL

Please take Notice that your mother, Eva Tissell, died May 16.

AGNES PROCTOR, for many years leading woman with E. H. Sothern, the elder, died in Chicago last week, at the age of 66. She had appeared in "Dundreary," "David Garrick" and several other plays. She retired from the stage some years ago.

MAE L. BENN, formerly known as Mae L. Lennon, died in St. Michael's Hospital, Newark, on May 14th. A tumor on the brain was the cause. She was twenty-eight years old. She started her career at the age of eight and had appeared with Neil Burgess, Nance O'Neil, "Ben Hur," "Beauty and the Beast," "Social Follies" and some of Ned Wayburn's shows. She was born in Boston, May 28th, 1892.

Infant Daughter of Mr. and Mrs. Sam J. Harris died May 20, 1920, at Detroit, Mich.

GEORGE CRABTREE, manager of the "World Beaters," died at Detroit last week of spinal meningitis. His body was taken in charge by Arthur Clamage, one of the owners of the show and sent to the home of Crabtree's father at 2308 Beverly Road, Brooklyn, where the funeral services were held last Sunday.

Crabtree who was forty-eight years of age and had managed the "Jazz Babies" earlier in the season, before taking over the "World Beaters." He was agent of Sim Williams' "Girls From Joyland" last season. He was also connected with carnivals for many years, at one time being treasurer and assistant manager of Washburn's Carnival. He was to have gone out with Peck and Jenning's "Uncle Tom's Cabin" next season. He was married but had no children.

IN MEMORY OF

MAY MILLS

MRS. RUBE BERNSTEIN

A real, true friend, of whom I was fond

Has passed away, to the great Beyond.

MABLE LEA

In Memory of a Woman We Knew and Loved

FRANCES FITZGIBBONS

WIFE OF BERT FITZGIBBONS

May her soul rest in peace is the prayer of

MR. AND MRS. GORDON WILDE AND CONNIE

EDWARD J. SHAVLEY, head of the V. B. K. Film Company and several other film concerns, died last Wednesday at the Post Graduate Hospital. He had been identified with Amendee J. Van Bueren for a long time.

WILLIAM C. THOMPSON, an old time theatrical manager and hotel proprietor, died last week at the home of his daughter, Mrs. William M. Cowan, 10 Eulow Street, Beach Bluff, Swampscott, near Boston. He was eighty-eight years of age and had been retired for the past few years.

Mae Mills Bernstein

In Loving Memory

"Rest in Peace"

MR. AND MRS. DON M. CLARK

NELLIE IRISH, proprietor of one of the most famous theatrical hostelries in Boston, died May 19th at the home of her niece, Burke, of Finlay and Burke. She was seventy-eight years of age and for the past twenty years or so had been living in retirement. She was well known among the older class of performers and is survived by her niece, Mrs. Raymond Finlay, and her grandniece, Marion Finlay, of Gates and Finlay.

George Crabtree

GONE BUT NOT FORGOTTEN

To the memory of our greatest Friend. Another Regular Fellow who has left the Ranks.

MR. AND MRS. DON M. CLARK

JAMES HALLOCK REID, known as Hal Reid, playwright, died last week after a lingering illness at his home, in West New York, N. J., at the age of fifty-seven.

Reid had written more than 200 successful melodramas and many scenarios. Among his more famous plays are "The Millionaire's Revenge," "Human Hearts," "Sweet Mollie O," "Watchful Waiting," "La Belle Marie," "Confession," "The Peddler," and "The Little Outcast." Reid is survived by his widow, Mrs. Marcelle F. Reid, Wallace Reid, the motion picture actor, two other sons and a daughter. Interment was at the Stone Church Cemetery, Highlands, N. J.

LETTER LIST

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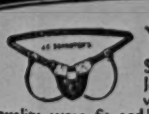

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